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No. 361

GREAT COMPOSERS OF THE PAST

TEN ADAPTATIONS
FOR THE PIANOFORTE

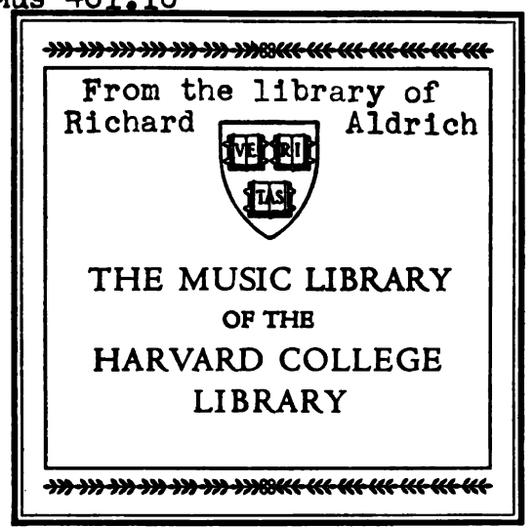
By

HAROLD BAUER

net $1.25

The Boston Music Company
Edition

Mus 461.16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GREAT COMPOSERS OF THE PAST

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HAROLD BAUER

WITH AN INTRODUCTION AND HISTORICAL NOTES

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RICHARD ALDRICH

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Boston, Massachusetts

THE BOSTON MUSIC COMPANY

New York : G. Schirmer, Inc.

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Historical Notes

By

RICHARD ALDRICH

"And here's your music all alive once more—
"As once it was alive."
—Browning, "*Charles Avison.*"

WE are apt to think of the House of Music as built by a few giants whose names are inscribed on it large and whose traits completely dominate it. Their contributions may indeed have determined chiefly the shape of the noble structure and given it its greatest and most imposing majesty. Yet there have been many other workmen, less known now, even unknown to the great majority of music-lovers, whose contributions have been also truly indispensable, who wrought in sincerity and love, who were touched with the divine fire, many of whom were also truly of the race of giants and who added to the great whole much of beauty in material, form and workmanship, much of inspiration, which has given them a taste of immortality. They have been overshadowed and overlooked, but their work was enduring and permanently valid because of its intrinsic value; and they are emerging from a long oblivion.

The world is beginning to realize that the art of music is not the product alone of its Palestrinas, its Bachs, Handels, Haydns, Glucks, Mozarts, Beethovens; but that there were lesser men, fascinating musical personalities, whose music was itself fascinating and holds an inexpugnable place in the art. The fact that so many of these men, once highly considered, have been forgotten or neglected, that their music is unknown or disregarded, is unfortunate for more reasons than one. It has not only distorted the lines and values and proportions of musical history, as it is conceived by even intelligent and informed amateurs. It has deprived them of a kind of beauty and a possibility of enjoyment that can, in this age of the world, ill be spared.

And now musicians are turning more and more to this elder art, to lay hold once more of this charm that so long has been thought to have vanished. They have found a living and pulsating organism, vital and eloquent, not dead in the least, awaiting only rational treatment, intelligence, sympathy and understanding, to be capable of moving, delighting and beguiling a new generation. It needs only such treatment to stand forth as still glowing, still eloquent; as music that has emotion, sentiment, tenderness, romantic beauty, picturesque vividness, sometimes splendor and stateliness and authentically the "grand style", sometimes the finish and refinement of an exquisite miniature. To present music of this "pre-classical period" in its true light is chiefly the purpose of this collection of adaptations by Mr. Bauer.

In general it ought to be said that the conception of the old music as formal, stiff, lacking in emotional expressiveness, conforming to the ideals of an age of pedantry and periwigs, is refuted not only by itself but by what its composers have put on record. There is many a one who

"tenders evidence
"That music in his day as much absorbed
"Heart and soul then as Wagner's music now."

Many of them wrote, in prefaces or elsewhere, enough to make it plain that their music was to them a vital expression of emotion, and that they expected performances that should reveal it as such. Listen to Thomas Mace, a zealous English musician, an ardent person, in his book, "Musick's Monument" (1676): declaring that "musick speaks so transcendently and communicates its notions so intelligently to the internal, intellectual and incomprehensible faculties of the soul" that he has been "more captivated and drawn into divine raptures" by "musick's divine language" than even by "the best verbal rhetorick that ever came from man's mouth." Or consider Johann Joachim Quantz, friend and admirer of Bach, flute-player and teacher of that instrument to Frederick the Great, in 1752 comparing the musician to the orator: they both "want to touch the heart, to excite or appease the movements of the soul and to carry the auditor from one passion to another." The player must try to feel in himself, not only the principal passions, but all the others as they come. And, as in most pieces "there is a perpetual change of passions, the player must be able to judge which feeling is in each thought and to regulate his execution upon that." In more detail, Girolamo

Frescobaldi, one of the composers represented in this collection, took the trouble to prefix to a certain volume of his works, published in 1614, an elaborate explanation of how the "expressive passages" should be played, laying emphasis on tempo rubato, freedom of tempo in general, variety and contrast in dynamics and the necessity of good taste and fine judgment on the part of the player. François Couperin, also a preface writer, was anxious for "an easy manner" and an avoidance of strict tempo. Such sayings, and more that might be adduced, go to show that, to the musicians of the period under consideration, music was an expressive art and to be expressively interpreted; not dry, cold or formal, as in retrospect it has too often seemed to musicians of today.

JOHANN JAKOB FROBERGER (?–1667)

TOCCATA

An eminent organist and innovating composer of the seventeenth century, he was born probably in Halle, and the most famous pupil of the Italian organist Frescobaldi, who also appears in this volume. Froberger having been appointed by the Austrian emperor as Court Organist, lost that place and had a varied career in England and France, and at his death was a protégé of a Wurtemberg princess. He has been called, indeed, the first of travelling virtuosos; and there are numerous details of his career and characteristics of his music that seem curiously modern for the seventeenth century. The grandeur and majesty of his master's style are in part, perhaps, not wholly, reflected in the pupil's, who was something of a worldling; and Ambros, the musical historian, calls him the earliest "salon composer" —a somewhat doubtful compliment whose application will hardly be perceived by modern listeners to his music of mellow dignity and superb power; it was, perhaps, intended to point to the fact that Froberger appropriated and liberally interspersed in some of his music the French "graces", trills, mordents, turns and such ornaments that he learned in France.

Froberger was one of those about whom springs up a luxurious growth of legend in musical history. The industrious Mattheson relates stories of his adventurous travels; disastrous chances, moving accidents by flood and field, shipwreck and robbery. Thus, he says, that Froberger arrived in England so destitute that he was glad of the job to blow the organ in Westminster Abbey when the organist was playing for King Charles II; but he paid more attention to the grand company than to his duties and overblew, so that he was well cuffed for it by the organist. Finding an opportunity to get his fingers on the keyboard, the great virtuoso played certain dissonances with a resolution that a foreign lady present recognized as his; whereupon she presented him to the king, who had him play for him on the harpsichord, and so skillfully that all present marvelled. This is the sort of story that modern historians of music view with unkindly scepticism. Froberger in certain of his works shows a liking for descriptive music; and Mattheson relates that he could improvise on the keyboard "whole stories, representing everybody who was present, and their personal characteristics." His toccatas are regarded as his most important works; and in them, according to Sir Hubert Parry, the "growing effect in the school of performer-composer is evident." That in D minor in this volume has the character of an improvisation, with frequent changes of tempo and movement, now wholly free, now contrapuntal in structure, full of imaginative detail and showing the love for suspension and chromatic progressions characteristic of Froberger's style.

CLAUDIO MERULO (1533–1604)

TOCCATA

We turn back now to an earlier period when music was still bound in some of its more archaic swaddling clothes and striving toward a fuller expression. Merulo lived most of his life in

> "Venice, where the merchants were the kings,
> "Where St. Mark's is, where the Doges used to wed the sea with rings."

St. Mark's was one of the European churches most renowned for its music; and from the fourteenth century there was "a splendid roll of famous musicians" as organists and chapelmasters of that basilica. Of these Merulo was one of the most famous, both as composer and as a virtuoso of the first rank. But because St. Mark's paid small salaries, he added to his other occupations that of a music publisher, both of his own compositions and those

of others. After twenty-seven years' service he left St. Mark's and was organist to the Duke of Parma for twenty years more.

The composers of that period were feeling their way to a truly instrumental style, and away from the vocal style that hitherto had dominated the art. Merulo's toccatas are an example of one manner in which they were doing it. In them we find broad, sustained harmonic progressions, rapid passages over the whole keyboard, up and down, broken chords, interspersed with glimpses of short melodies briefly fugued. There is still here the predominating influence of the old modes, though that influence was nearing its end, and Merulo had partly freed himself from it. In the chord successions it will be perceived that they are treated characteristically as chords and not as the result of polyphonic part writing, as the old choral style produced harmony.

The toccata was considered as a means for the organist or harpsichordist—they were written without discrimination for either—to show his dexterity and the composer his fancy and ingenuity. It was like an improvisation, but more finished and worked out. Merulo's toccatas clearly show that their composer was a virtuoso; they show, also, beyond their predecessors, a feeling for musical structure, a certain grasp of musical contour in a new form, an ingenious variety of florid ornament, "rich in detail, bizarre, it is true, but in the main dignified and distinctly instrumental." But the gap that separates it from the toccata of Froberger, signifying a century of time, is unmistakable.

GIROLAMO FRESCOBALDI (1583–1643)

CAPRICCIO ON THE CUCKOO'S CALL

He was a man who challenged unlimited admiration in his own time; the "marvel of his age", as one of his contemporaries calls him. He was "the foremost organist of his time"; and "one of the most interesting musical personalities of all ages." Ambros declares that with him began the great classical period of organ playing. Born in Ferrara, he was a "prodigy" in his boyhood; he travelled a little in his youth, and is heard of at one time in the Netherlands; but most of his life was spent as organist of St. Peter's in Rome, and the interest of his career is in his music rather than in his adventures. He was already so famous at his first appearance there, at the age of twenty-five, that 30,000 people are said to have gone to church on that day to hear him play. He lived at the time when the Florentine reformers were changing the face of musical art with their development of the opera, abandoning in their "New Music" the traditions of the elder contrapuntal style; but Frescobaldi would have none of it, devoting himself to increasing the resources and the flexibility of the old methods. He was not above exploring and experimenting in all sorts of adventurous forms, chromatic harmonies, dissonances, and rhythms—those were days when bold spirits had all the possibilities of the art before them. Nothing signifies this plainer than his piece founded upon the cuckoo's note. That note has occupied many composers through the centuries, who have treated it in all sorts of ways. Whether or not he was the first to make a musical employment of it—and very likely he had predecessors—nobody has ever taken it more seriously, made a more solid foundation out of it or written a more splendid and sonorous piece upon it.

JOHANN CHRISTIAN KITTEL (1732–1809)

NACHSPIEL, D MINOR

Johann Christian Kittel had the inestimable privilege of being one of the pupils of J. S. Bach; nor was he altogether unworthy of it. He was one of the youngest of the great master's pupils, as well as the last of them, and was only 18 when Bach died. Though he

had fame as organist and teacher, he lived a life of wretched poverty and all but starved to death. As a teacher he did substantial service to modern art by handing on the traditions and methods that Bach had taught him. Gerber relates that Kittel possessed an oil portrait of his great master; and when his pupils did well, as a special privilege and a reward, he would draw back the curtain that covered it for them to look at it. To the unworthy this was denied. Kittel published a number of organ pieces, an organ method and half a dozen clavier sonatas, in which he caught something more than the manner of Bach.

JOHANN MATTHESON (1681–1764)

AIR VARIÉ AND MINUET

Mattheson was among the raciest and most interesting characters of his time. One of the earliest, as well as one of the most pugnacious of musical critics, promoter of the first musical journal, composer, operatic singer, player of the harpsichord, church music director, he took the whole of the art for his province; and made excursions into most of the other arts and sciences. He was the author of innumerable books about music, full of a "self-satisfied loquacity", many of them of a strongly controversial character, in which he shows, as Sir John Hawkins remarks, "more learning than judgment." Though these are by no means easy reading today, they are full of interesting matter and are among the most valuable of extant sources of information concerning the art and the artists of the period. As a critic he had the privilege of "roasting" Bach and Handel in their lifetime—how many would now envy him the occupation of that "siege perilous"?—and was not afraid to do it. In this capacity he was not lacking in appreciation of both, though he had more for Handel than for Bach, and was always grudging in his praise of the latter. As a youth he was a friend of Handel when both were employed in the opera in Hamburg, and on one occasion fought a duel with him. in a quarrel which was speedily made up. He had an inordinate vanity, which comes out in his books; but he was considered by others, as well as himself, to be one of the first harpsichord players of his time.

Mattheson married an Englishwoman and was for years secretary to the English ambassador at Hamburg and tutor to his children; and at his death was for some time English chargé d'affaires. One of the best things about Mattheson, the writer and critic, was his zealous advocacy of progress, in various matters where progress was then needed in music. Thus, he took up the cudgels for the modern tonality, which was displacing the old church modes; against the ancient system of solmization; against some of the stiffest of the contrapuntal forms, as the canon, in favor of "melody" as against harmony—being in this the precursor of a numerous tribe;—and against the vain repetition of words in vocal writing, which was the cause of a vigorous attack on Bach's cantata, "Ich hatte viel Bekümmerniss", mentioning the composer not by name but as "an otherwise excellent practitioner of today."

Mattheson's clavier works are the ones by which he survives as a composer; they comprise numerous suites and several sets of fugues. His numerous cantatas and oratorios, his eight operas, other vocal pieces, his sonatas for flute, have not shown a capacity to survive.

GOTTLIEB MUFFAT (1690–1770)

SARABANDE, G MINOR AND FUGHETTA, G MAJOR

Gottlieb Muffat was the son of a famous father, Georg, who, like the son, did important work in advancing German art. Both introduced certain French and Italian traits into that art—each in his own way, the son's following with the differences in style that had arisen in a generation when changes came fast. Gottlieb was a pupil of the noted theorist

Fux in Vienna, where he lived as court organist and music master to the imperial children—the Austrian imperial children were almost always musical, or at any rate brought up to be. Muffat's clavier compositions are chiefly suites of dance movements, to which he sometimes added French titles. Couperin was in some things his model; in some, Scarlatti.

One of Muffat's titles to fame consists in the fact that he was one of the victims of Handel's pilfering, which is now well known to have been very extensive in its scope. He took his own wherever he found it, without the least scruple, and some of it was in Muffat's suites. Generally he followed Voltaire's principle that when you steal, you must kill; and many of Handel's victims are dead. A set of rough memoranda is in existence in which he very cooly noted down numerous passages from Muffat's harpsichord works, evidently as first aid in time of sudden need. As it is, large sections of the "Ode for St. Cecilia's Day", portions of "Samson" and "Joshua" are made up of judicious selections from Muffat. So conspicuous are these conveyances that Dr. Chrysander, editor of the complete edition of Handel's works, reprinted as a supplement to his edition, among other Handelian "sources", the collection of Muffat's suites upon which Handel operated.

JOHANN SCHOBERT (1730–1767)

MINUET AND CAPRICCIO

So far had Schobert's great popularity during his life in Paris been forgotten that for a long time his Christian name was unknown to modern writers; and even the last edition of Grove's Dictionary is unable to give it. But French investigators have found in Paris the baptismal register of one of his children, in which the father's Christian name is given as "Jean." There is much obscurity about his early life. He was born in Silesia and went to Paris about 1760, where he became the private clavecinist of the Prince de Conti, and is said to have had an engagement at Versailles, which he lost through his neglect of duty. He became as much of a Parisian as a Silesian could, and one of the most popular composers and performers of the capital. On his death, which was caused by eating poisonous mushrooms, Baron Grimm, in his Correspondence, praised his "brilliant and enchanting execution", his "unequalled facility and clearness"; and Schubart wrote of his "extraordinary fire."

The recent investigators have thrown a new light on Schobert's importance in one direction. When Leopold Mozart in 1763 brought his remarkable son Wolfgang, then seven years old, to Paris, Schobert was one of the musicians whom they saw most of. Leopold Mozart reports in a letter that Schobert and other composers brought them their works, and that the boy played them with "such an incredible clearness that the miserable Schobert could not conceal his jealousy and envy." Nobody could be more jealous or envious than Leopold Mozart. But the boy was of a different mind. He was much taken with Schobert's music, if not with the man himself. The four sonatas that were published under his name in Paris by the father (with violin *ad libitum*, said to be an invention of Schobert's) disclose, according to Wyzewa and Saint Foix, his most recent biographers, a startling resemblance to Schobert in style and manner. Still more significant is the fact that the compositions catalogued by Köchel and published as Mozart's first four piano concertos (though not during his lifetime) are made up in considerable part, if not entirely, by transcribing the music of other men, among whom Schobert is largely represented.

Schobert has thus, in very recent years, been recognized as one of the most important formative influences that reacted on the young Mozart, and that have been traced through his whole career. It did not need this fact, however, to attest the singular charm of the two pieces in this volume.

GREAT COMPOSERS OF THE PAST

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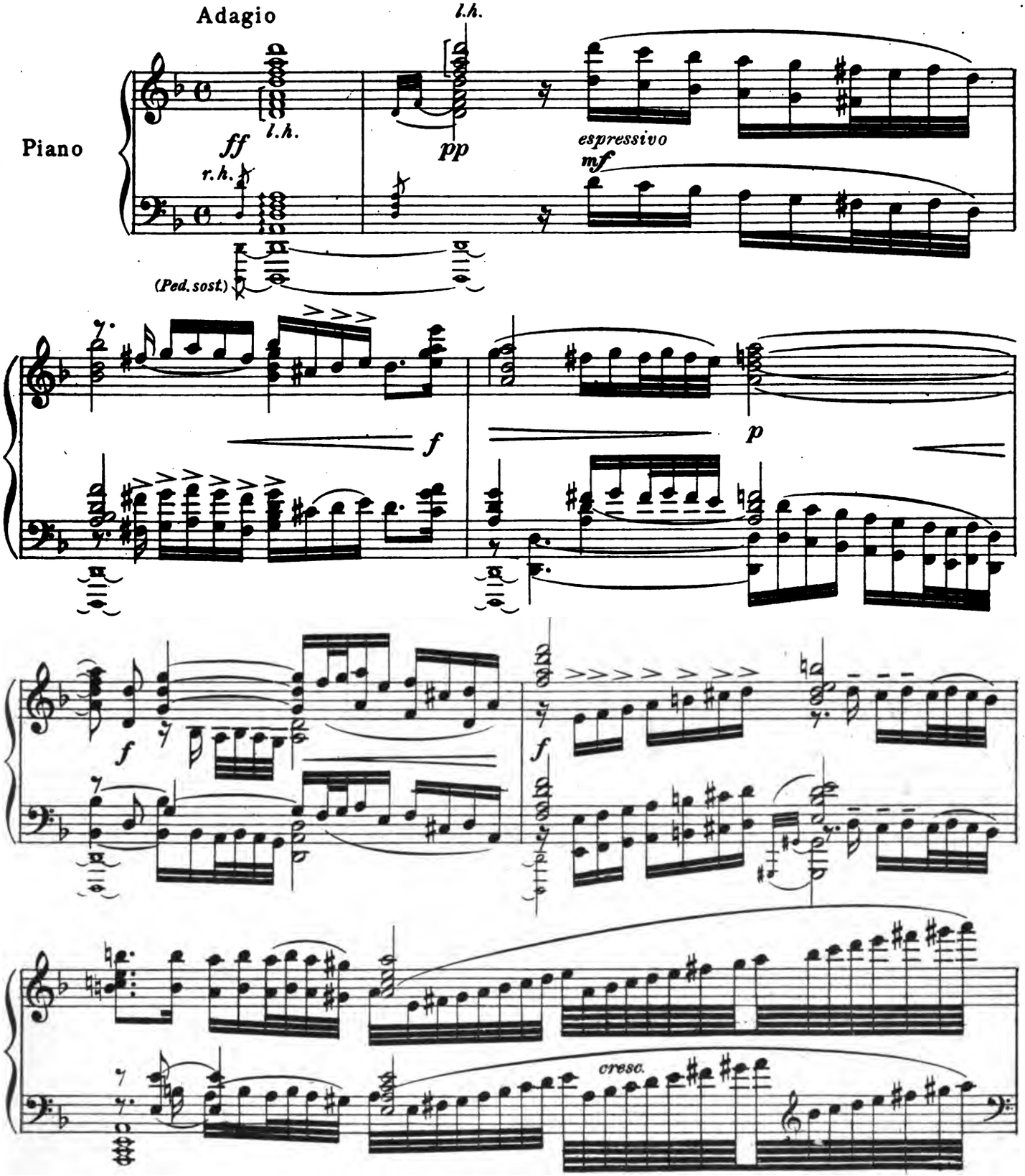
Toccata

JOHANN JAKOB FROBERGER
Arranged by Harold Bauer



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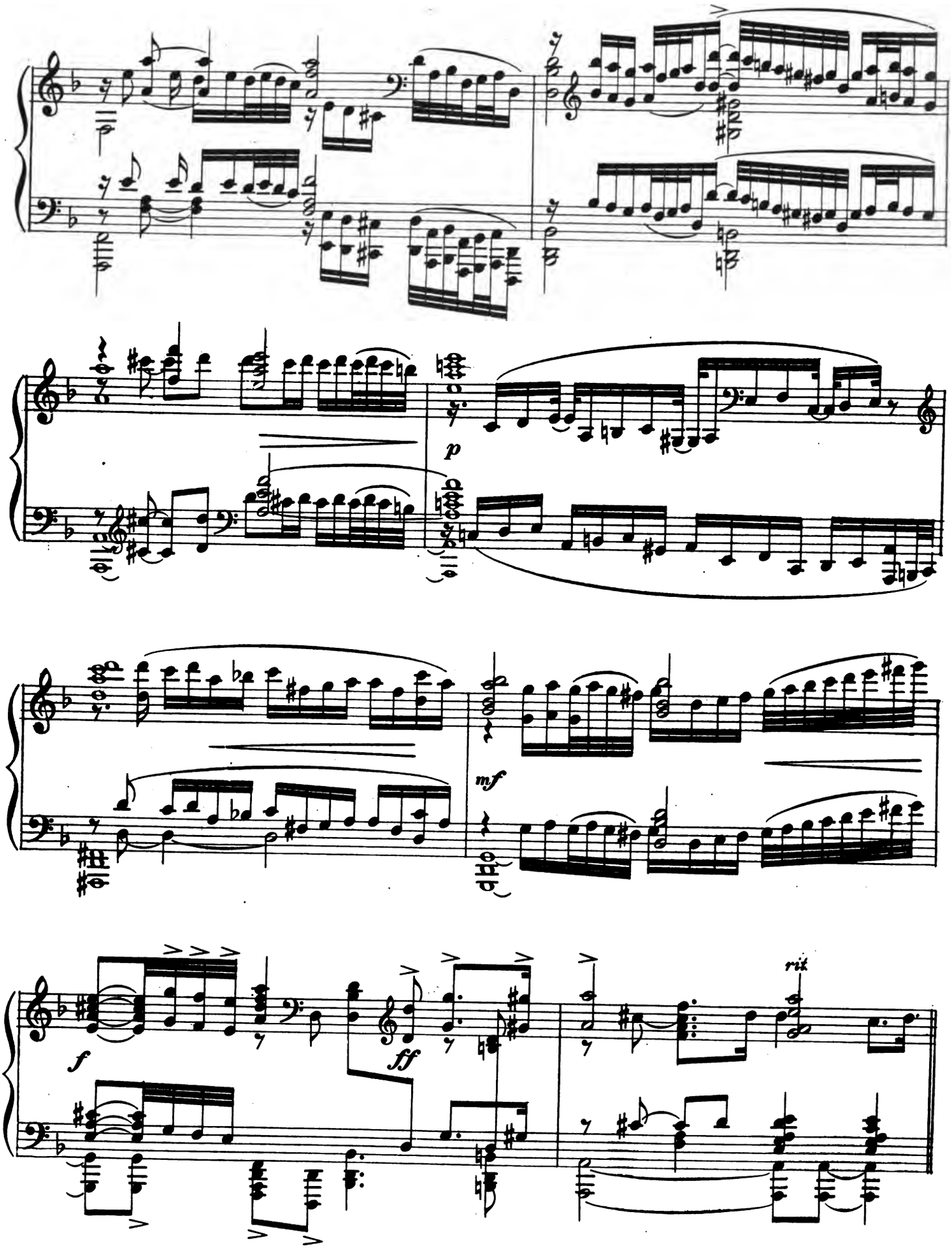
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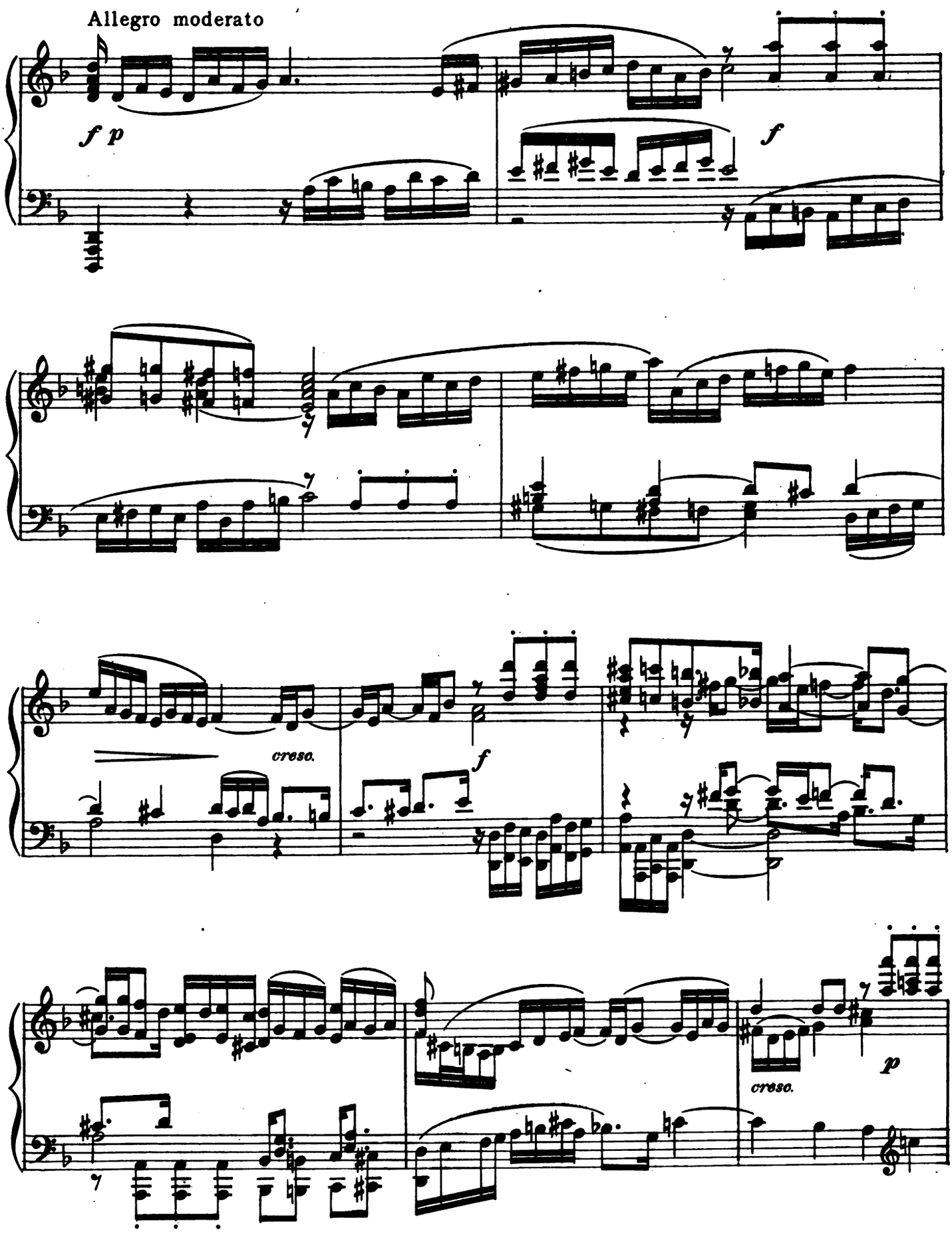
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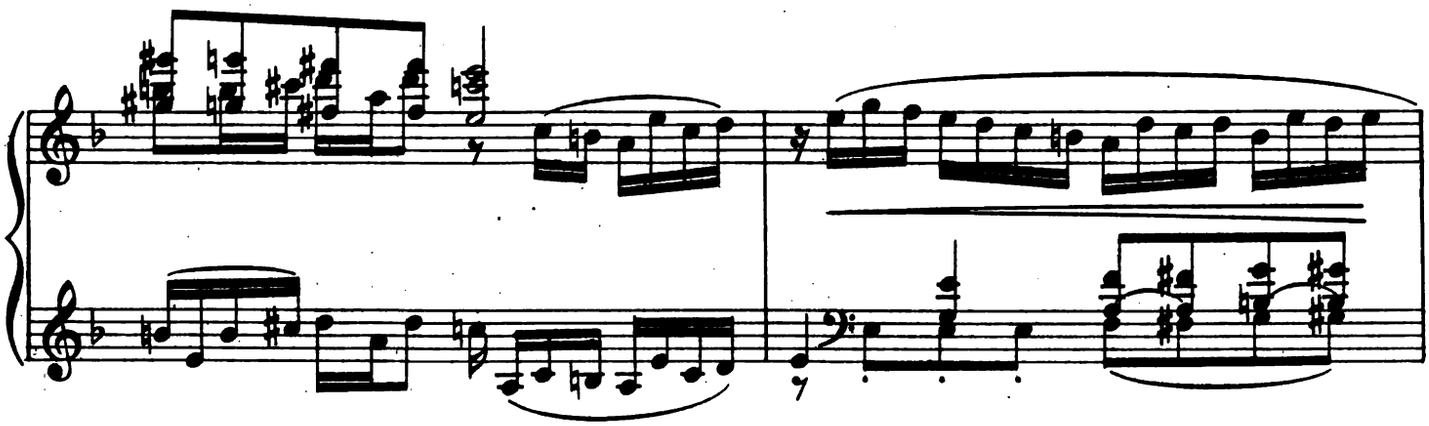

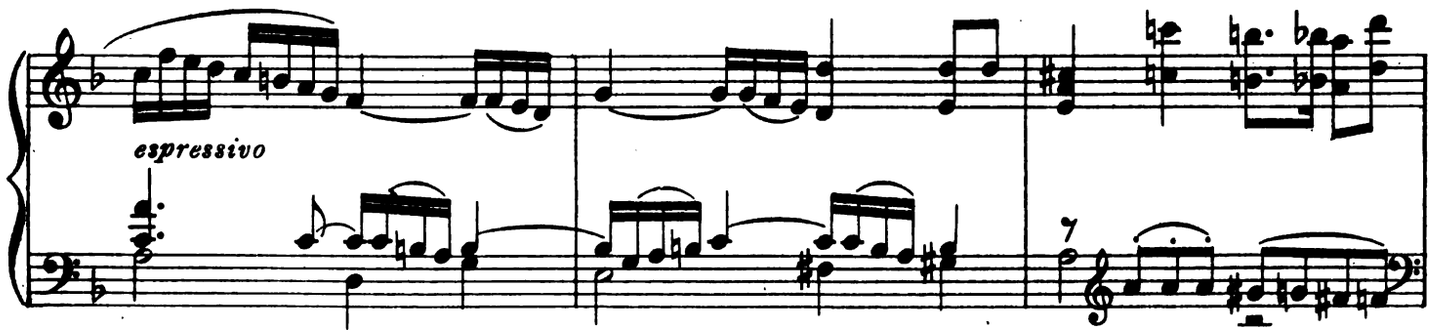
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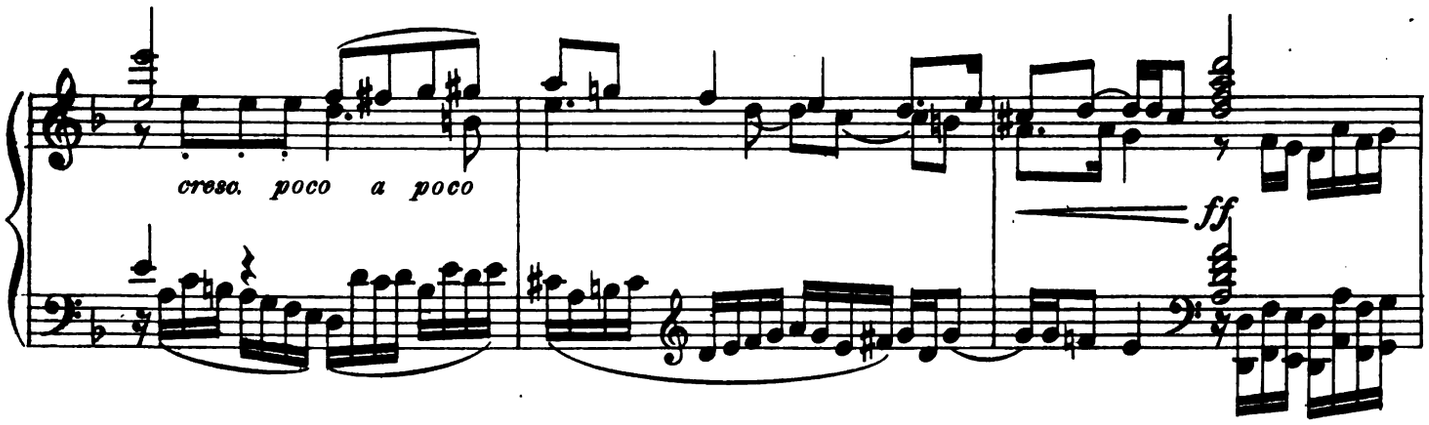
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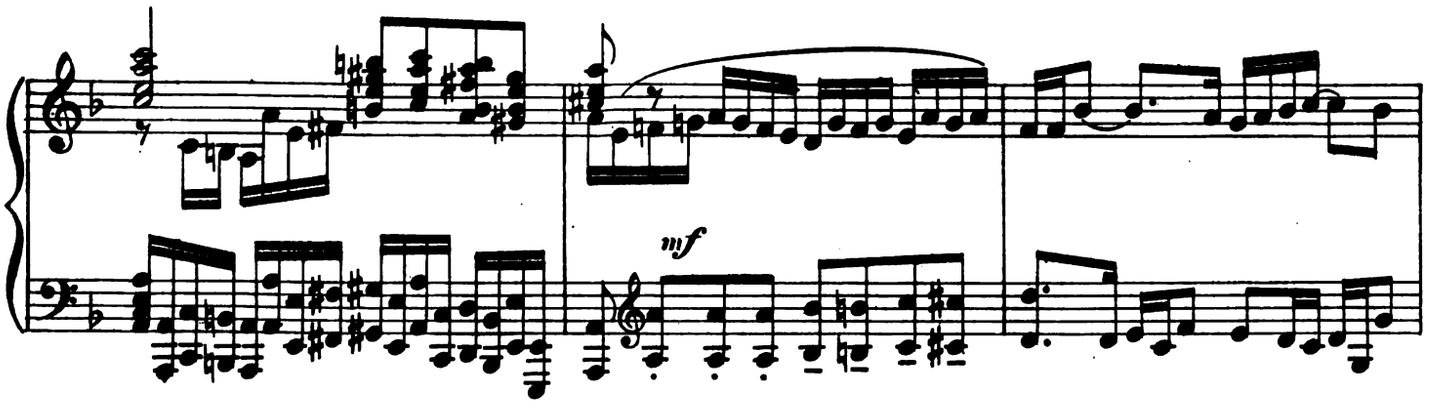
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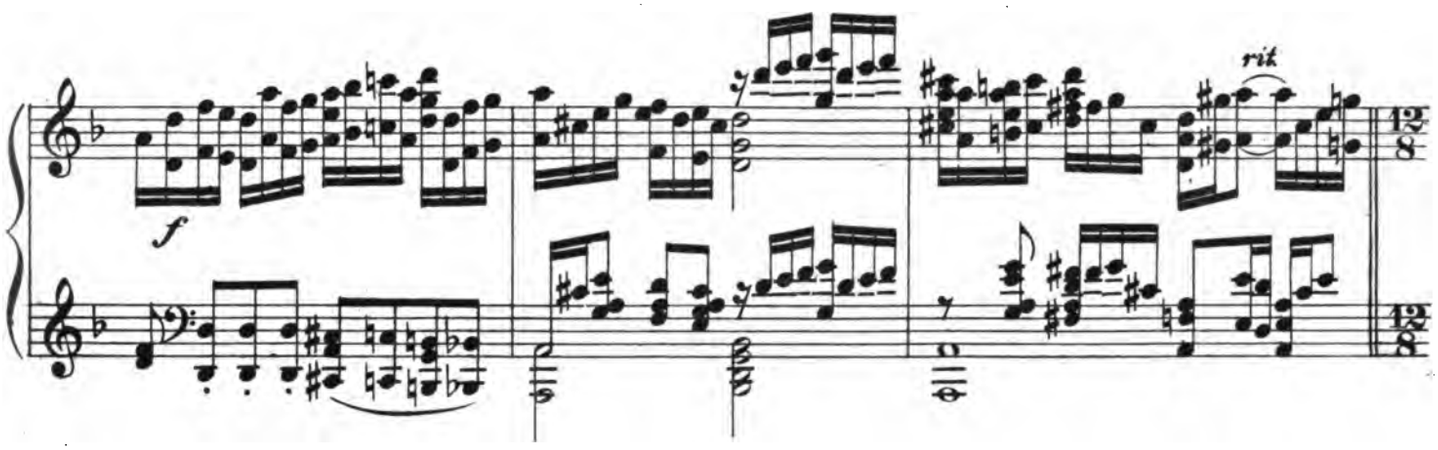

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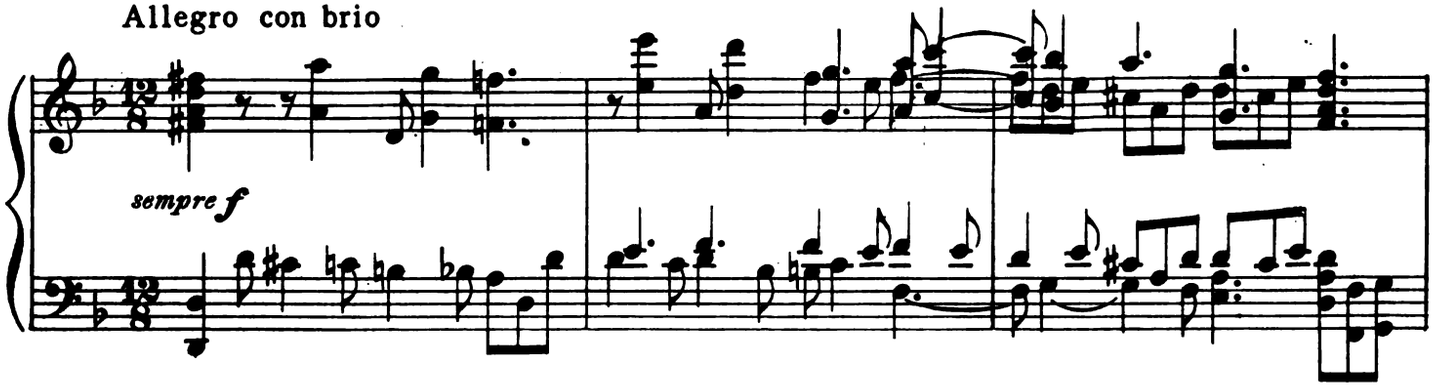

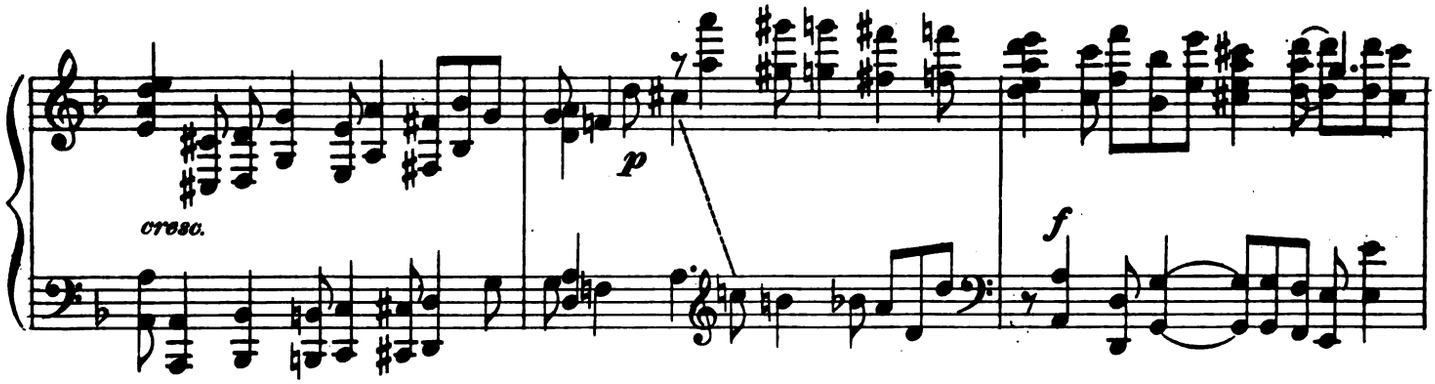

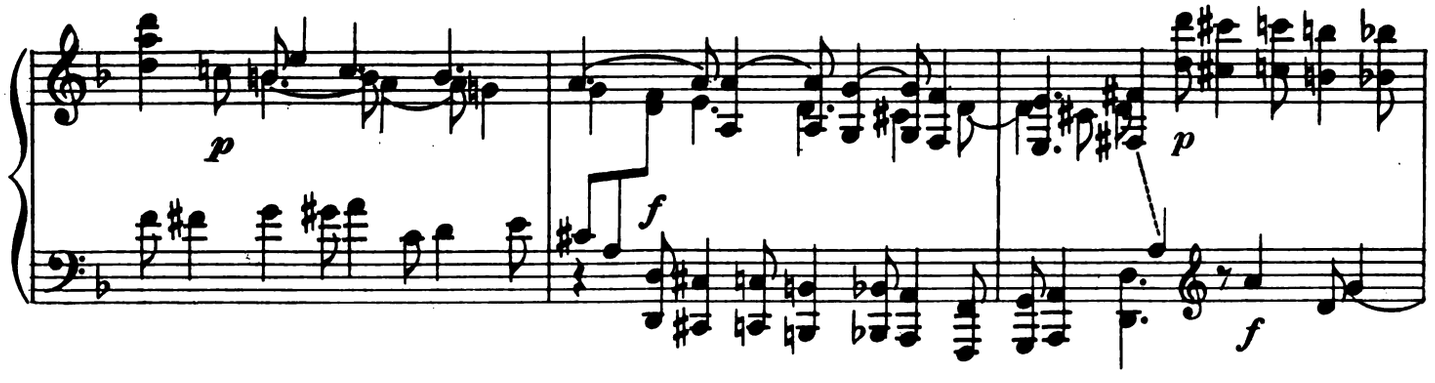

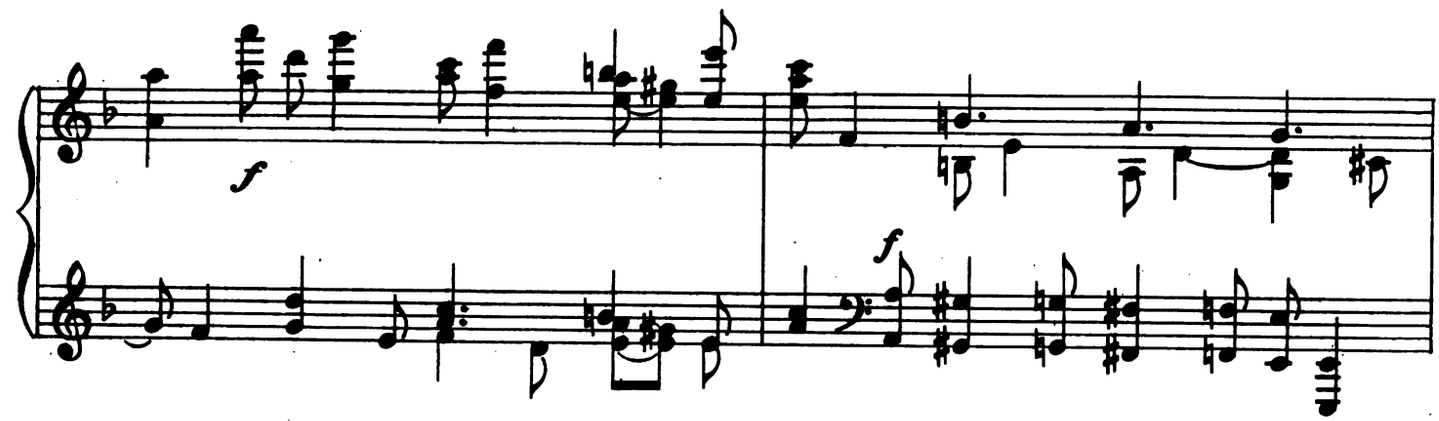
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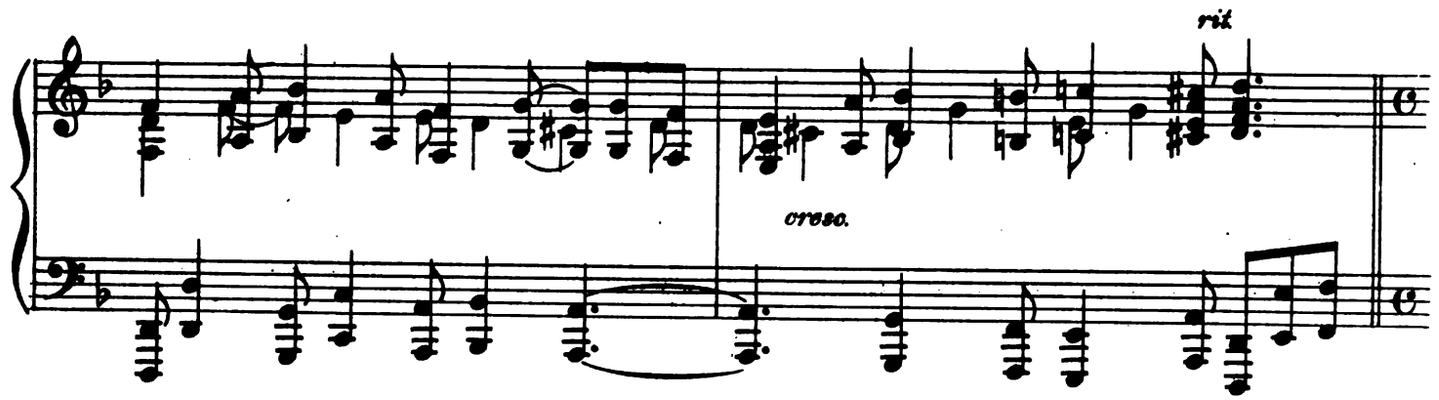
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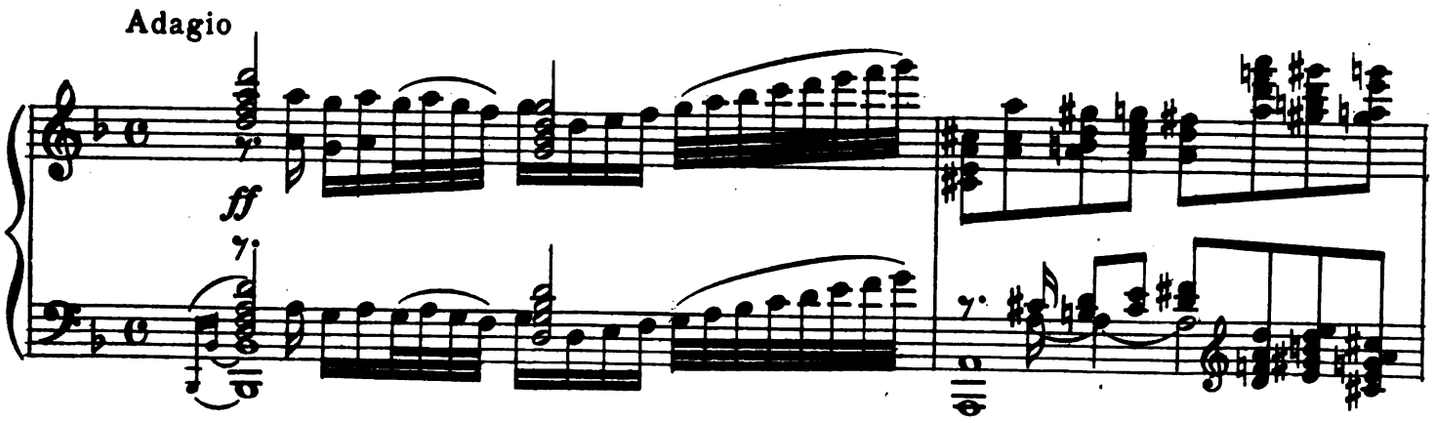
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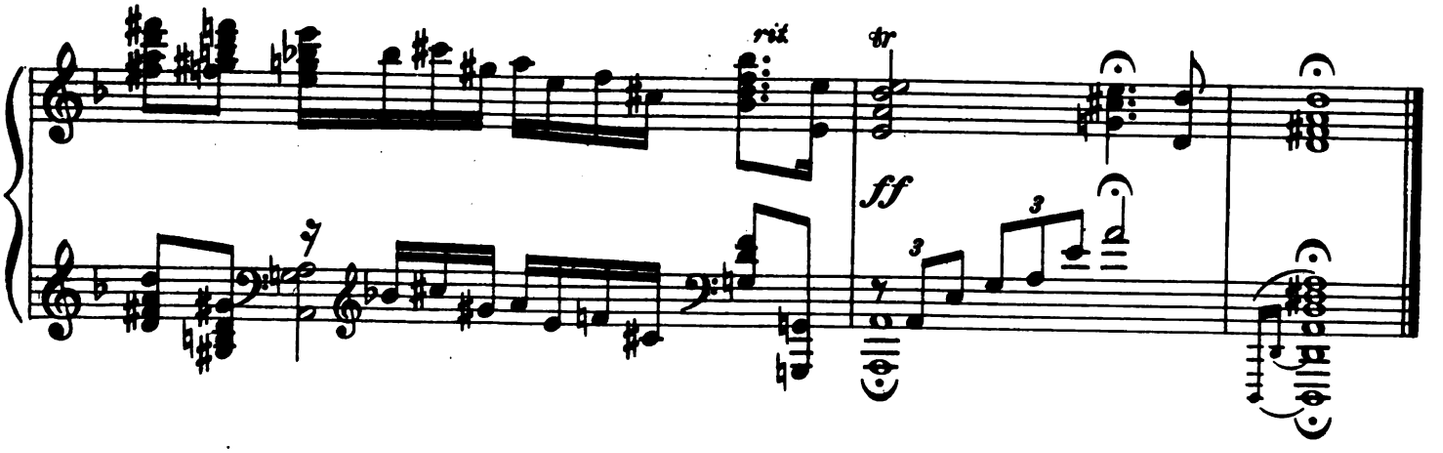
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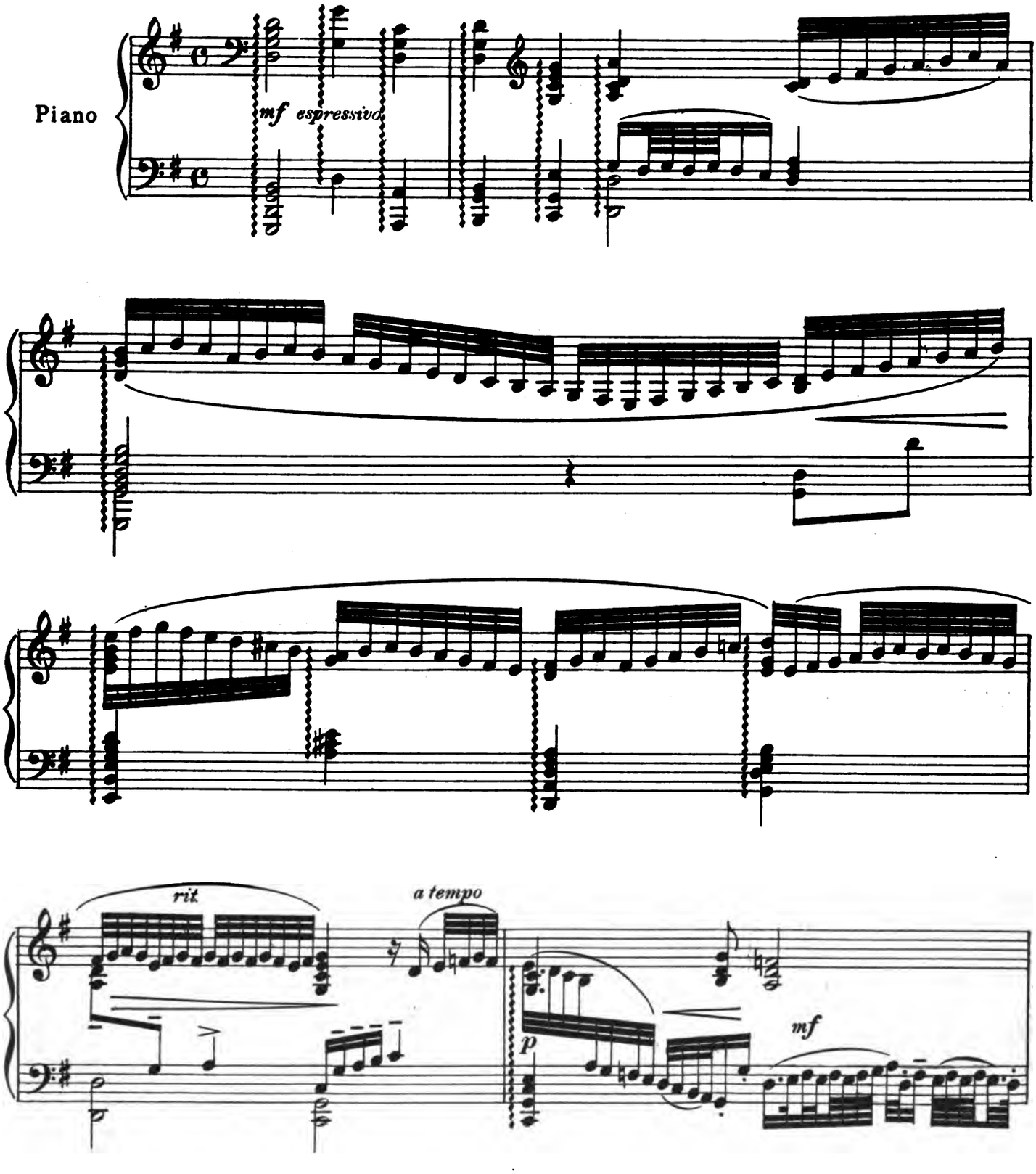
Toccata

CLAUDIO MERULO
Arranged by Harold Bauer

Adagio

Piano



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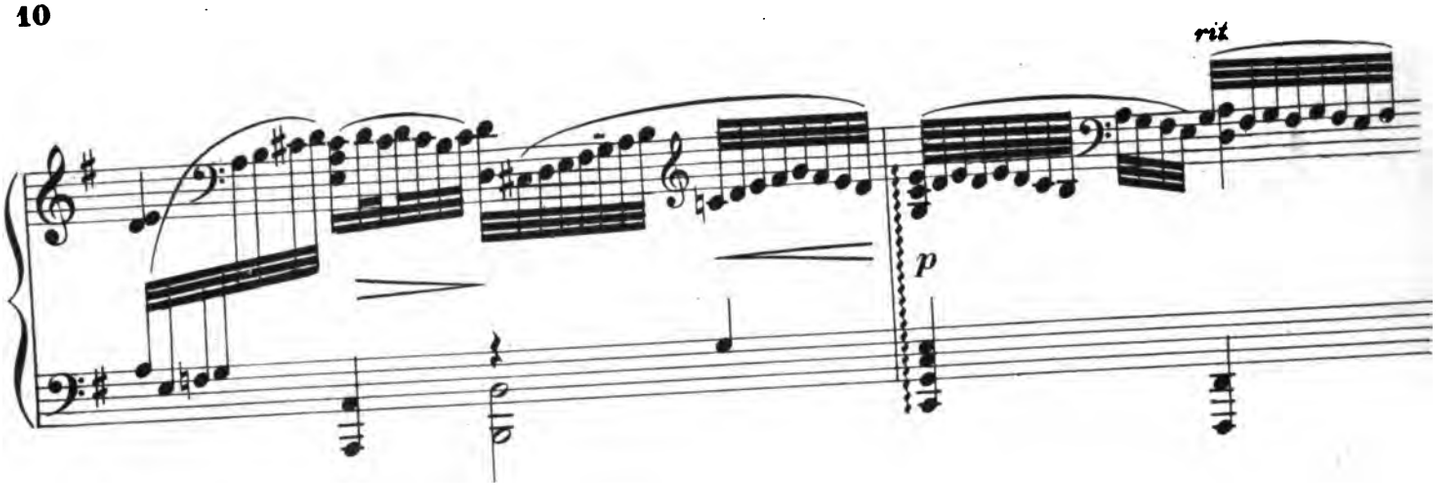
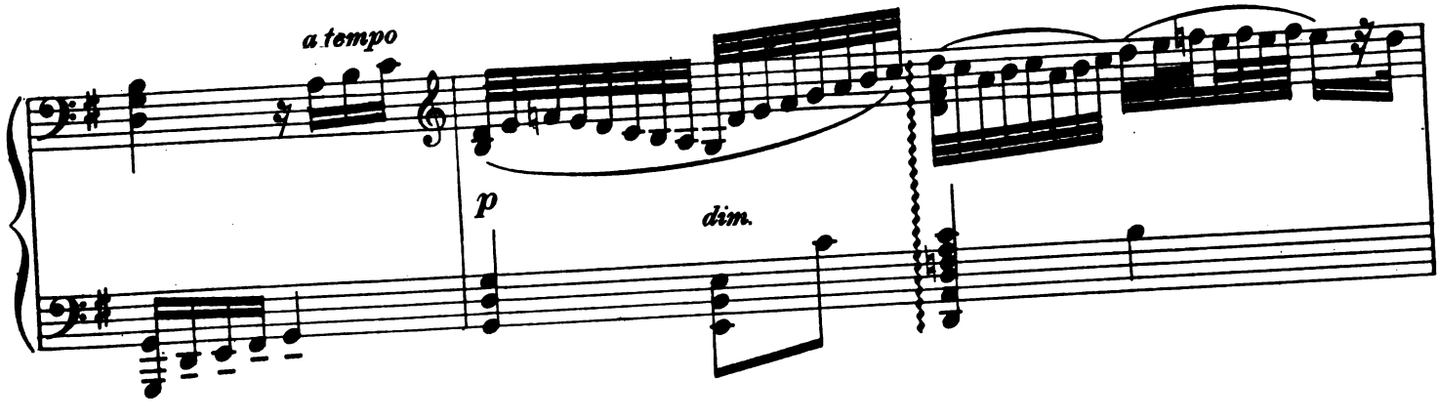
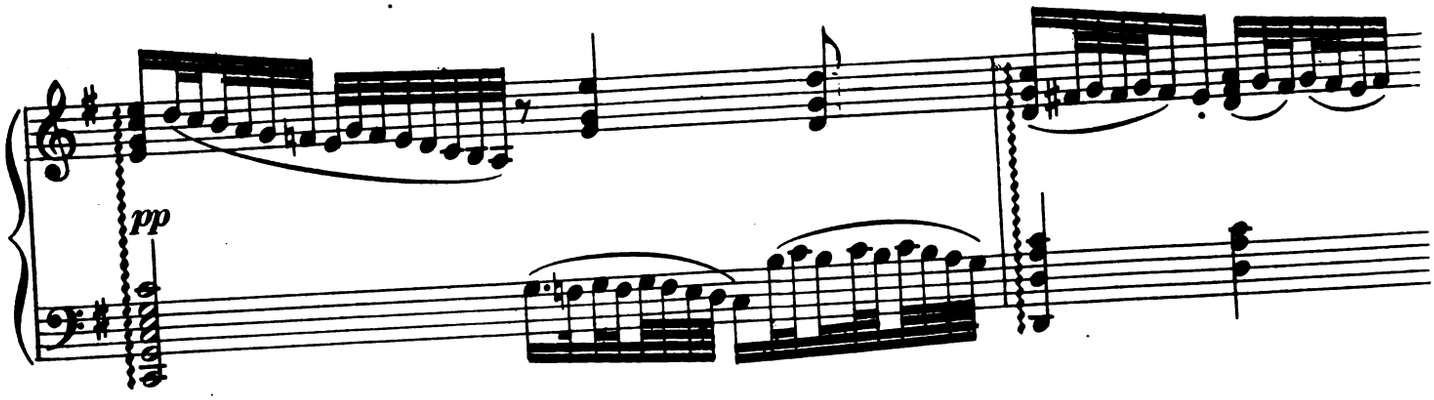
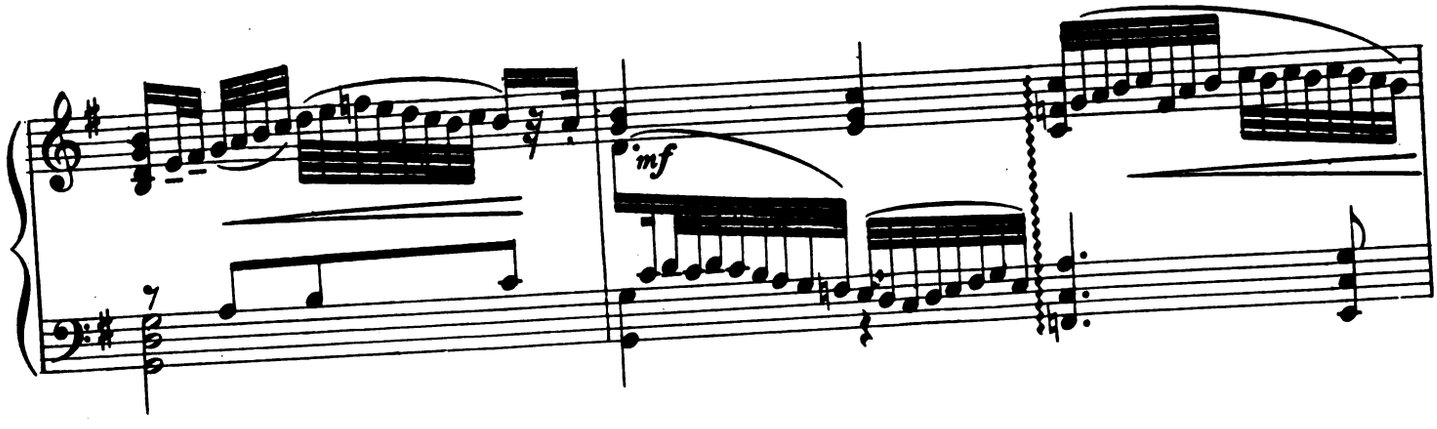
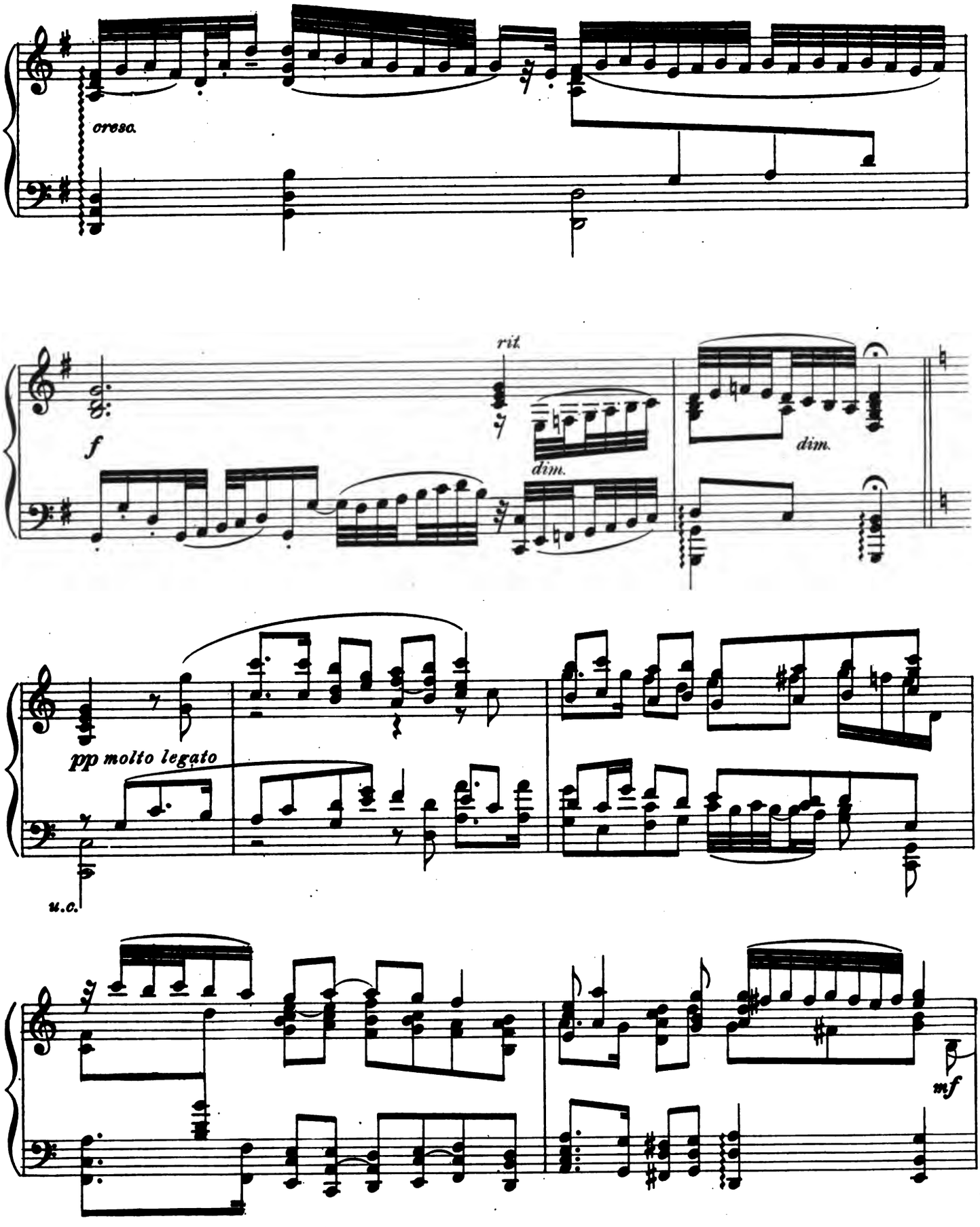
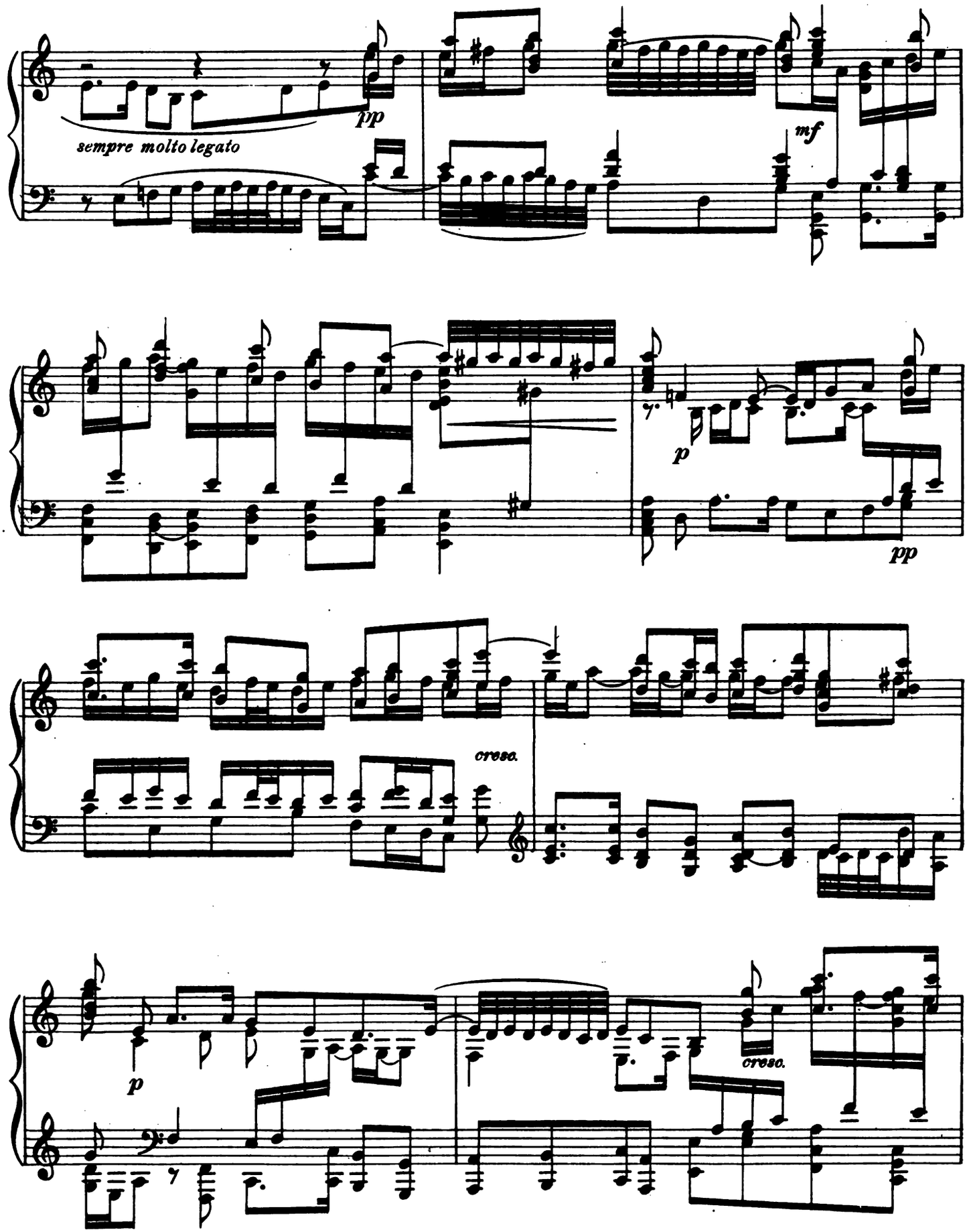

rit
p

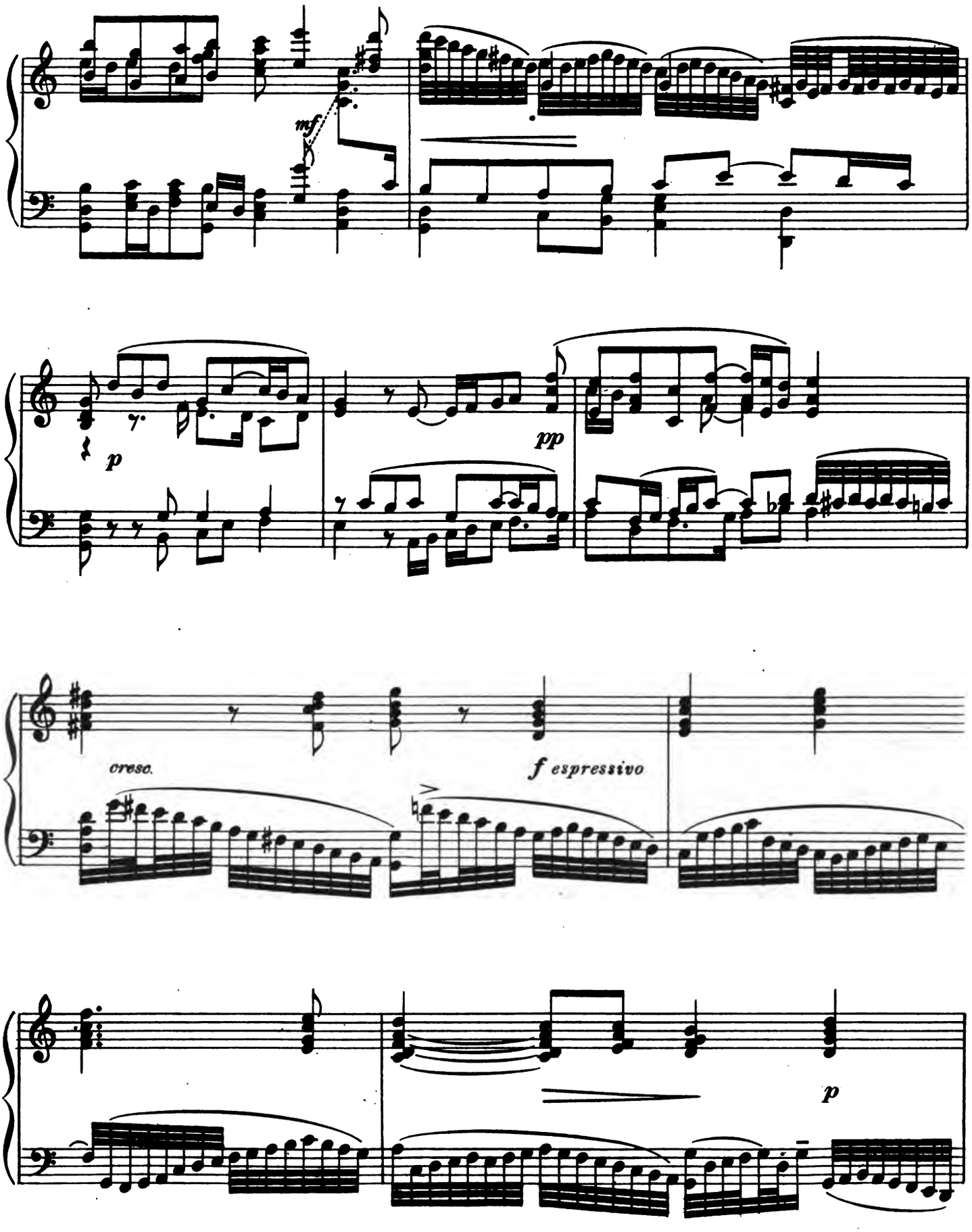

a tempo
p
dim.

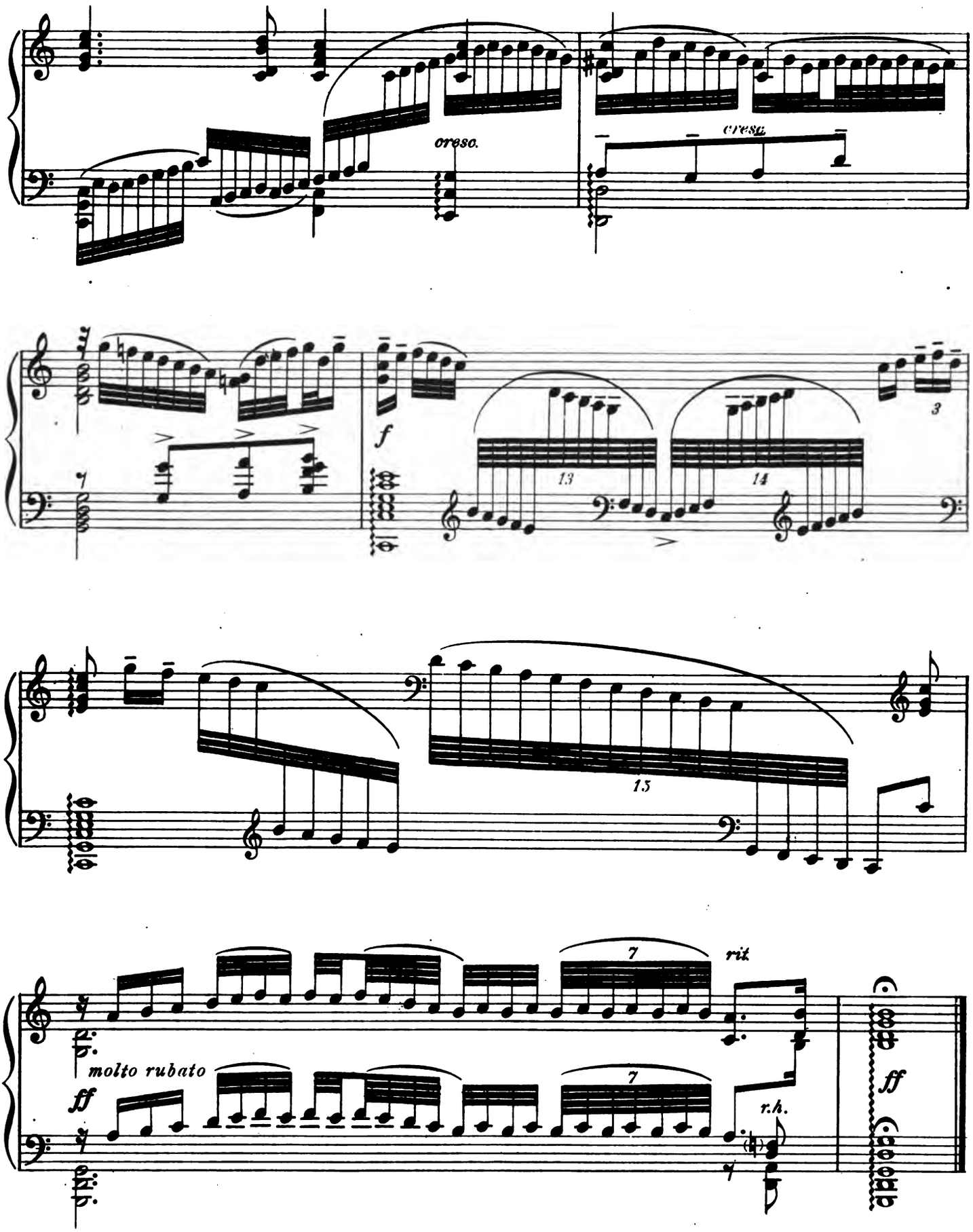

pp


mf


cresc.
f
rit.
dim.
dim.
pp molto legato
u.c.
mf


pp
sempre molto legato
mf
p
pp
cresc.
p
cresc.

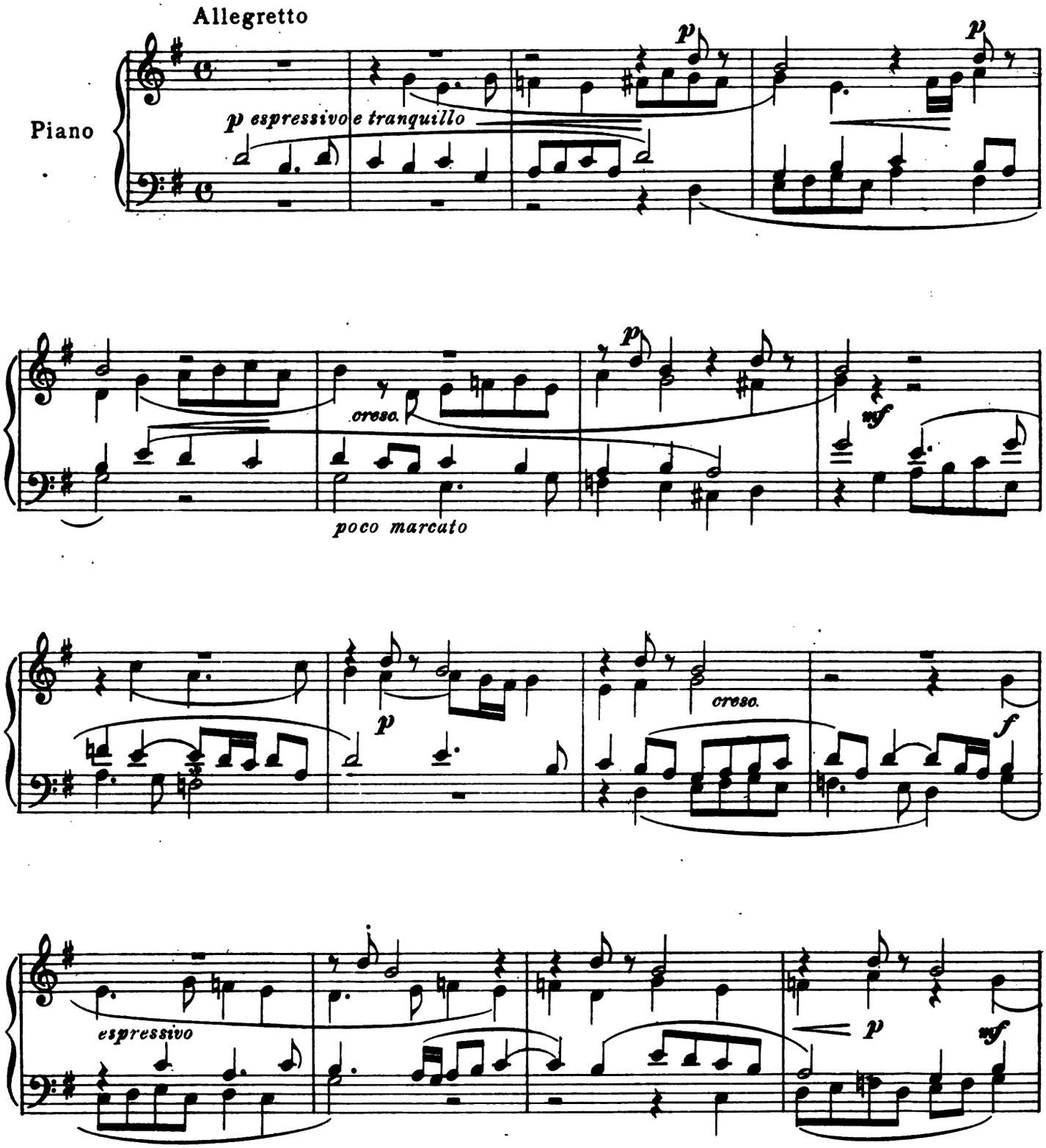

mf
p
pp
cresc.
f espressivo
p


cresc.
cresc.
f
13
14
3
15
rit.
molto rubato
ff
r.h.
ff

Capriccio

on the cuckoo's call

GIROLAMO FRESCOBALDI
Arranged by Harold Bauer



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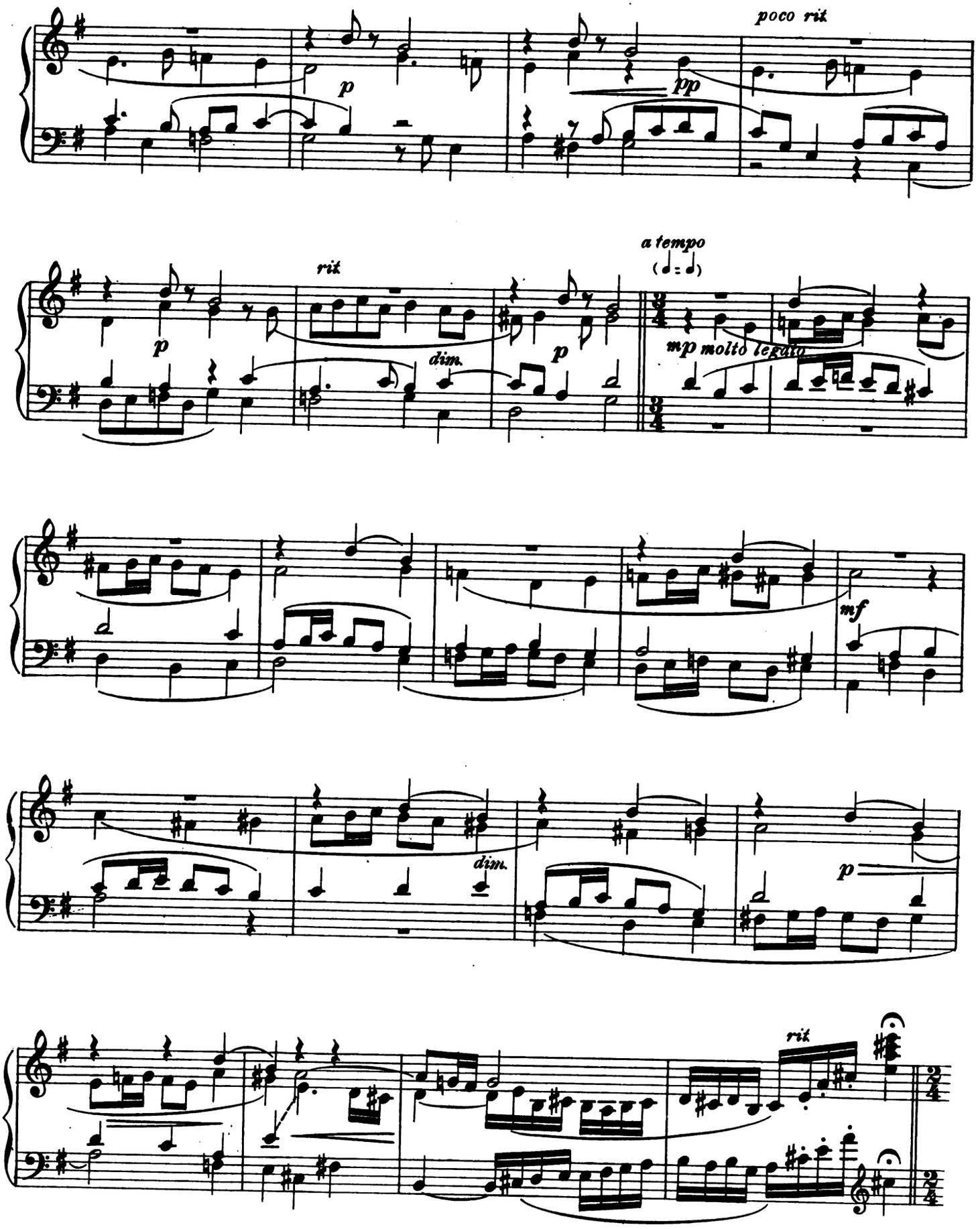
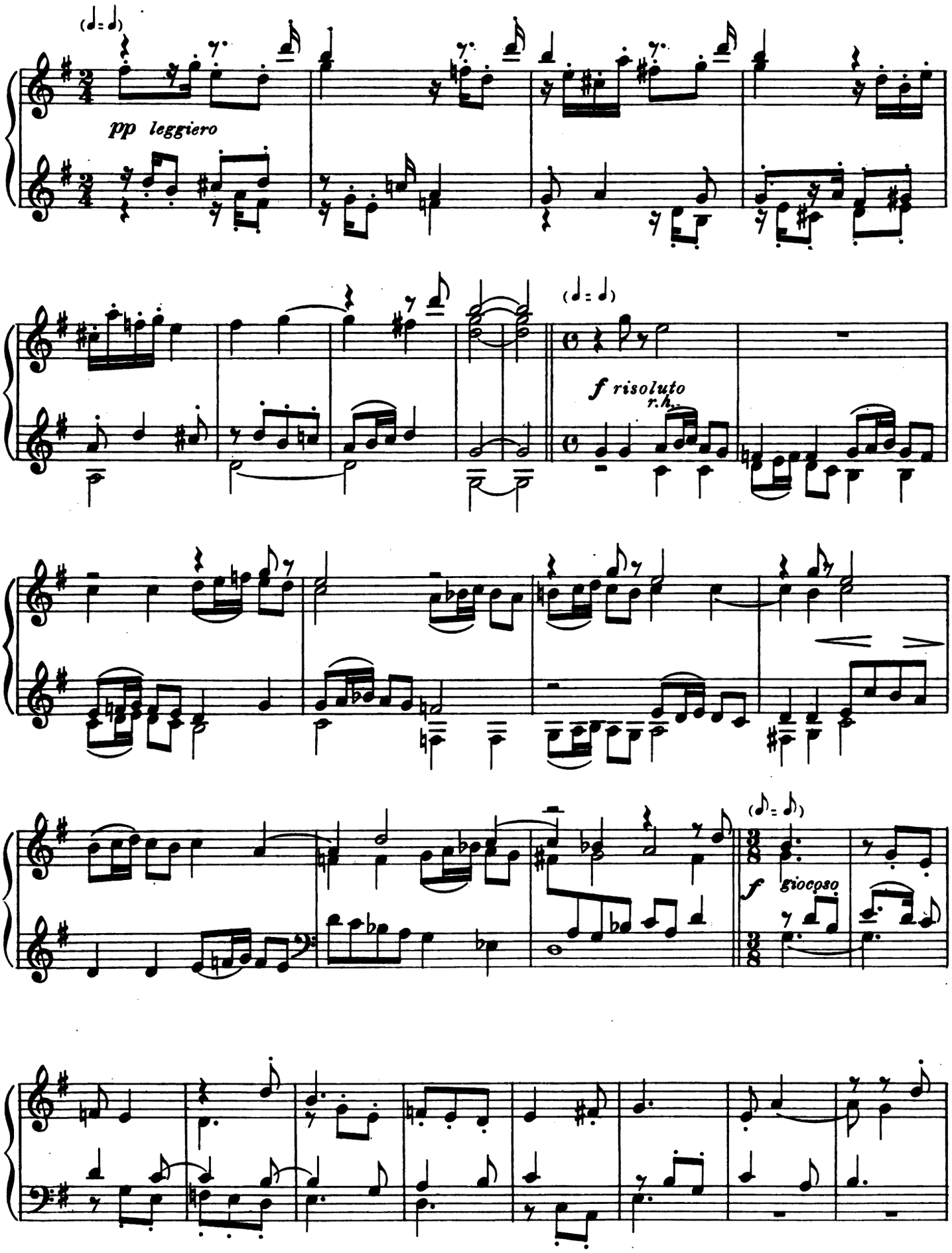
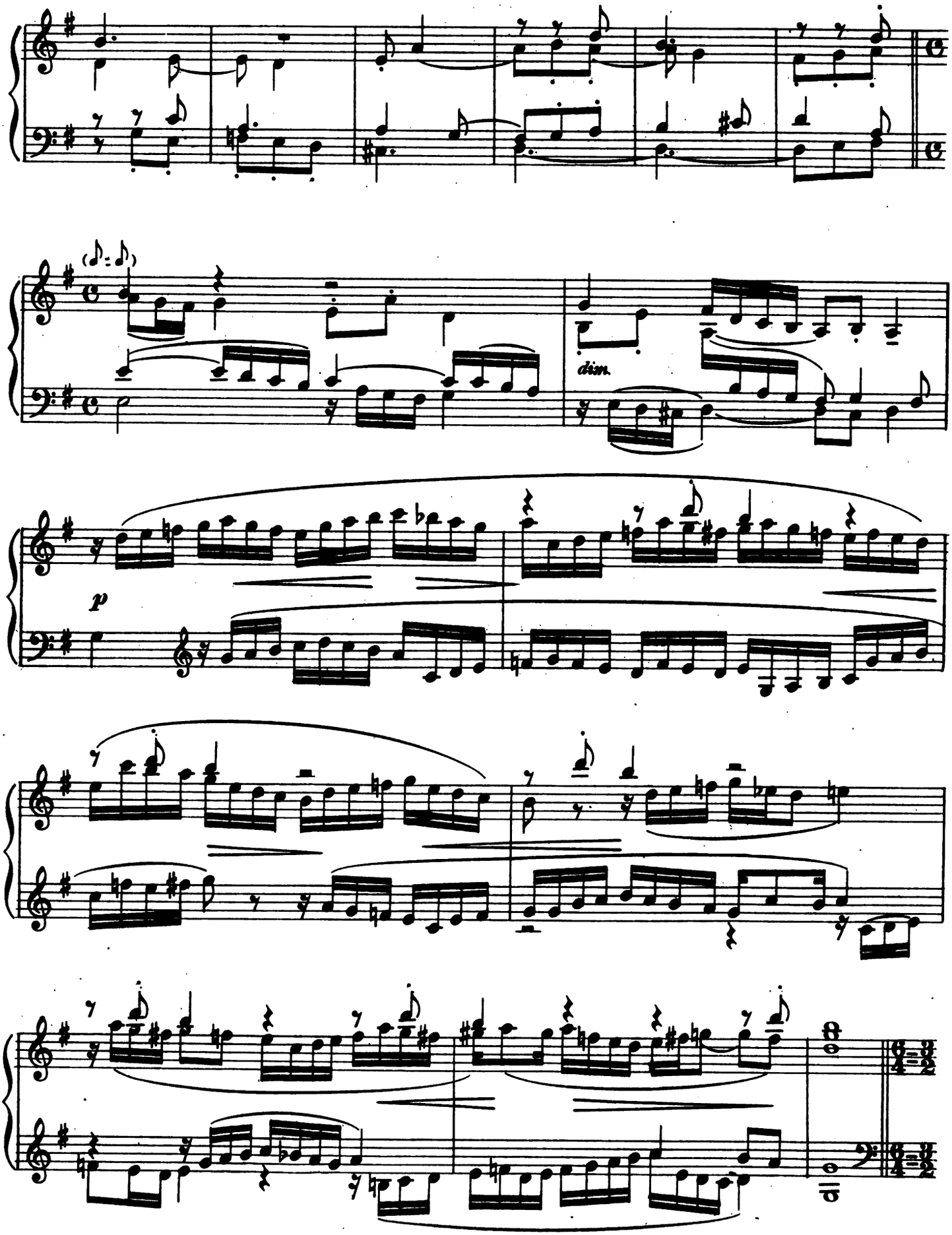
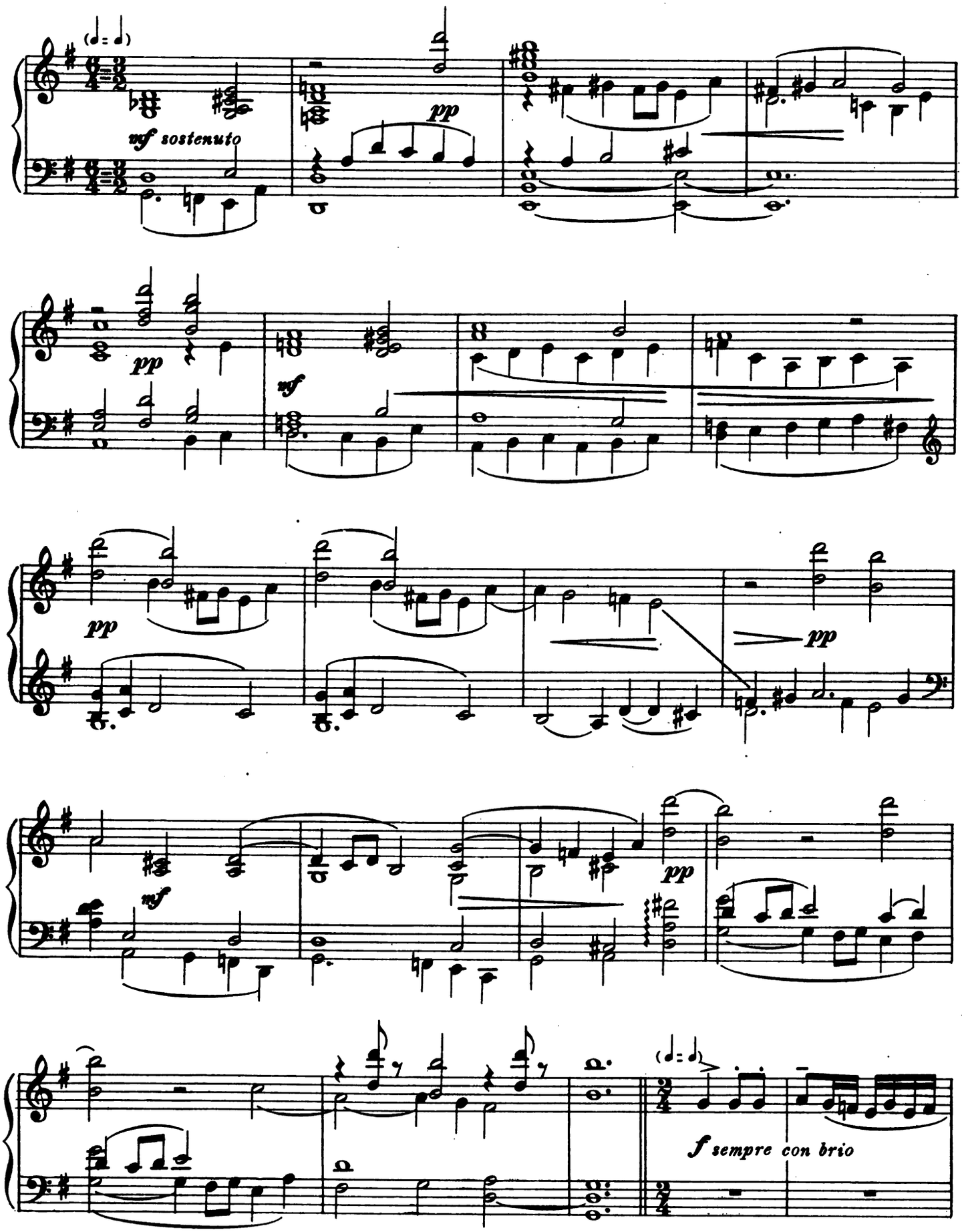
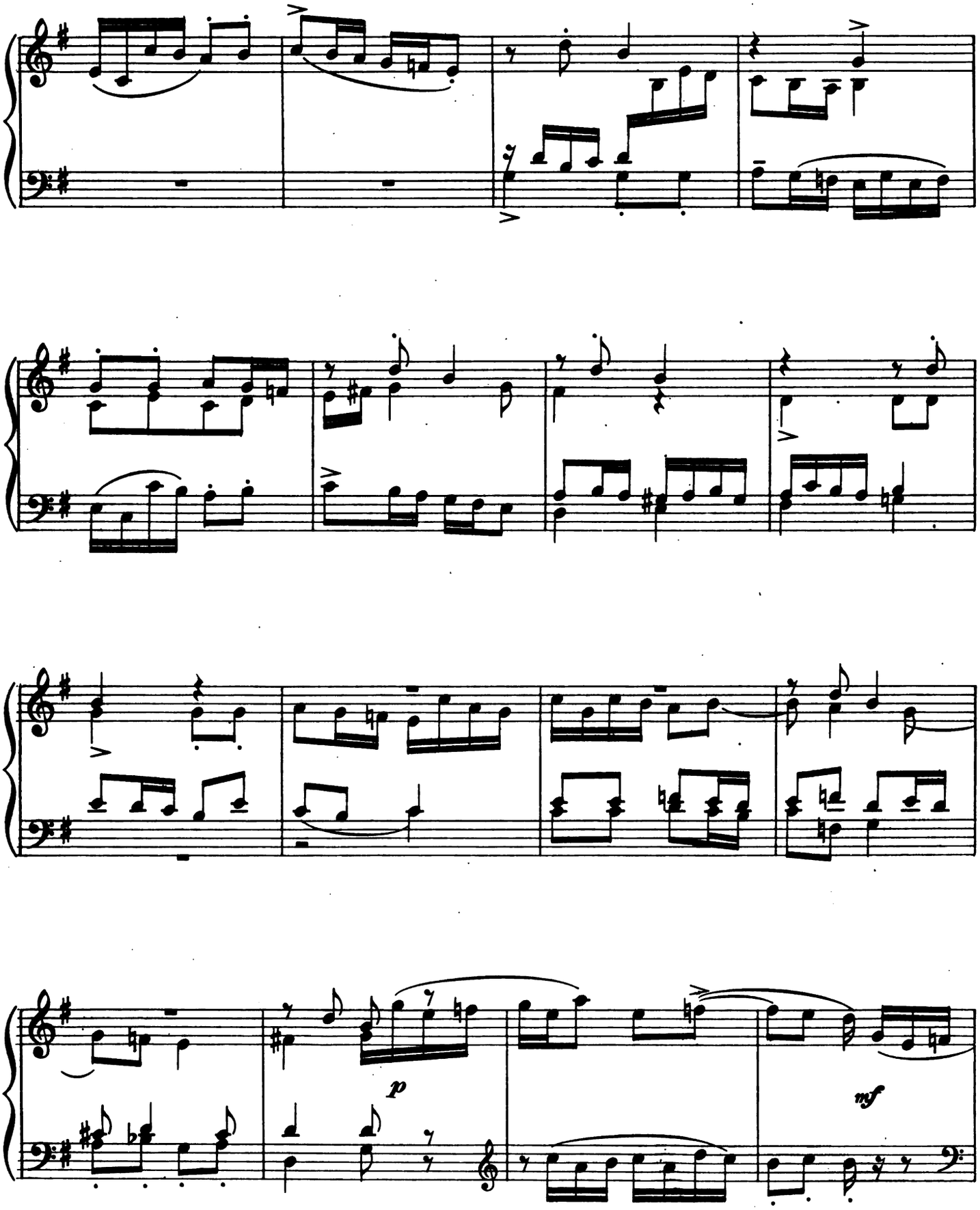
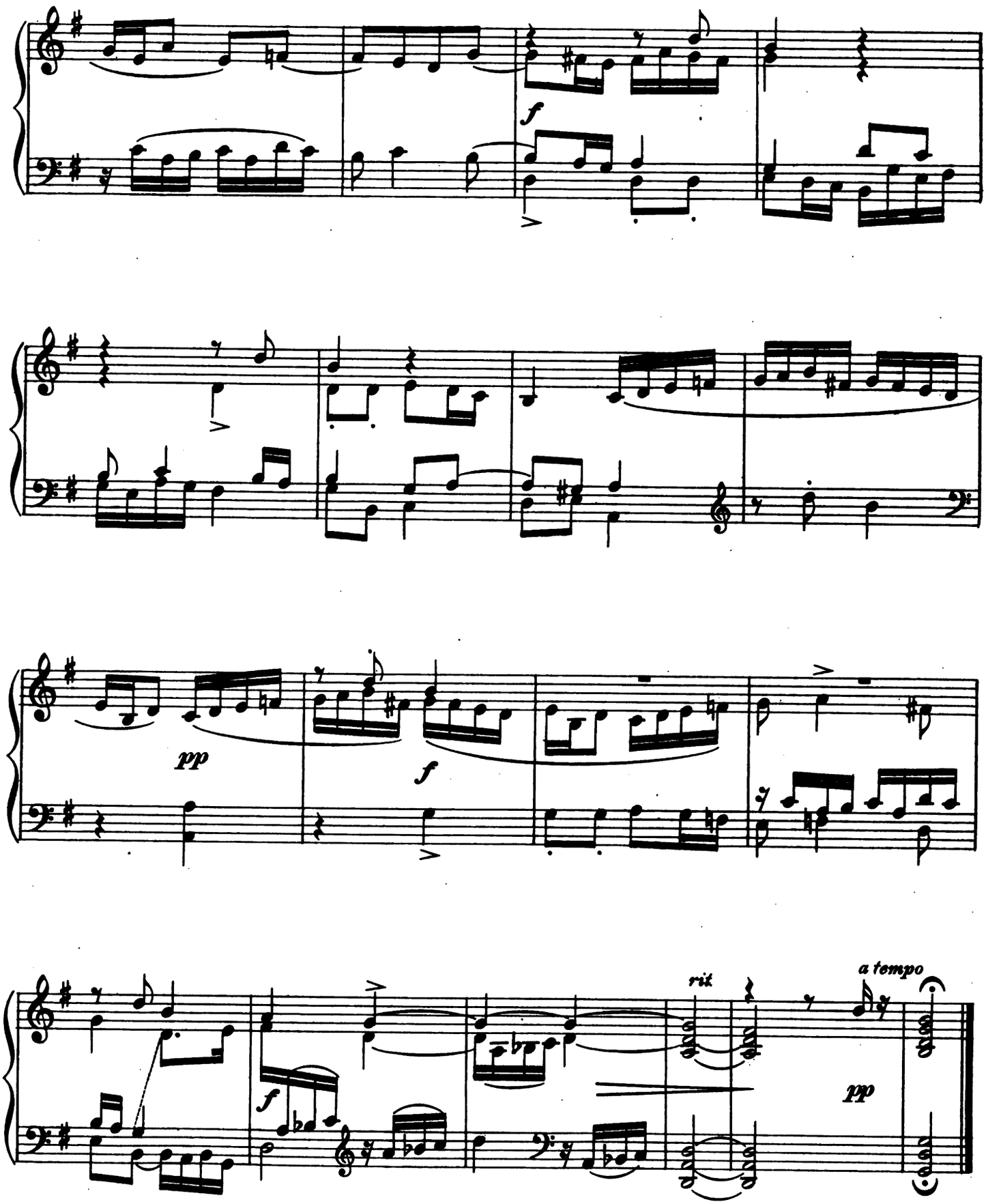

poco rit.
p
pp
rit.
a tempo
(♩ = ♩)
p
dim.
p
mp molto legato
mf
dim.
p
rit.


pp leggiero
f risoluto
r.h.
f giocoso


dim.
p


mf sostenuto
pp
pp
mf
pp
pp
mf
pp
f sempre con brio


p
mf


f
pp
f
rit
a tempo
pp

Nachspiel
(Postlude)

JOHANN CHRISTIAN KITTEL
Arranged by Harold Bauer

Allegro con fuoco

Piano

ff

sempre f

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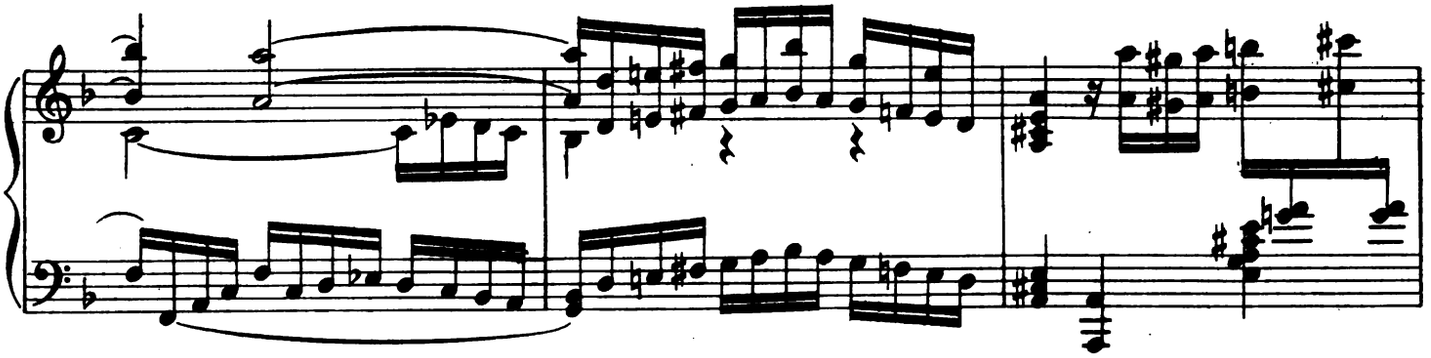
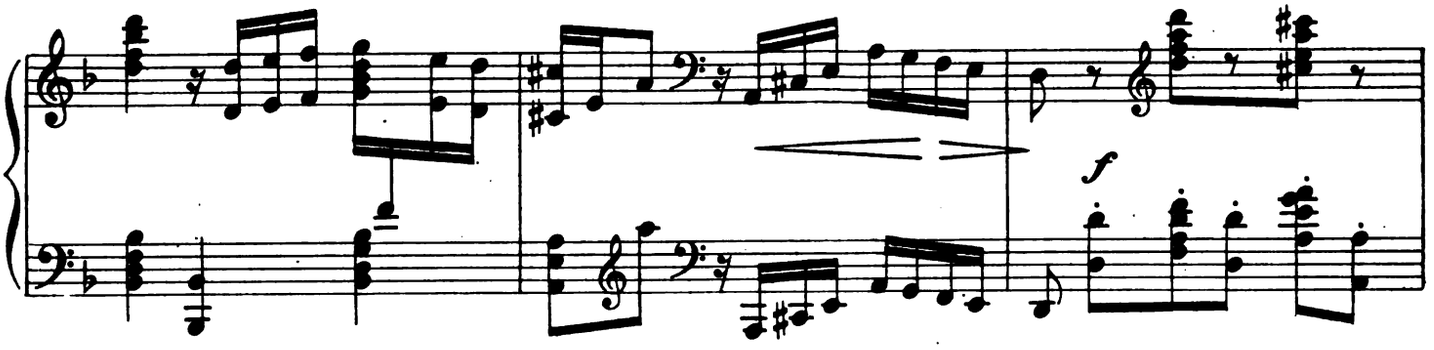
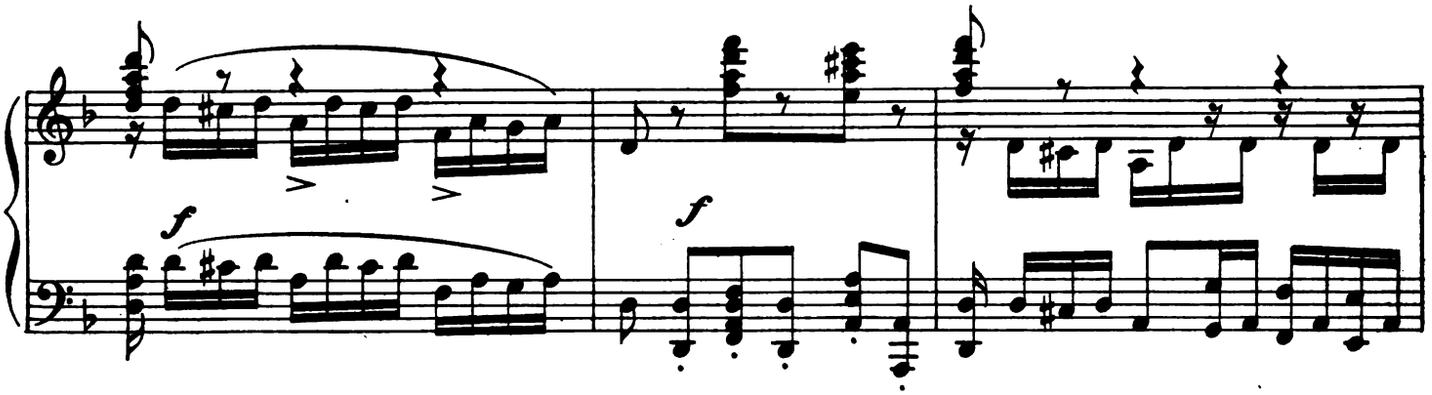
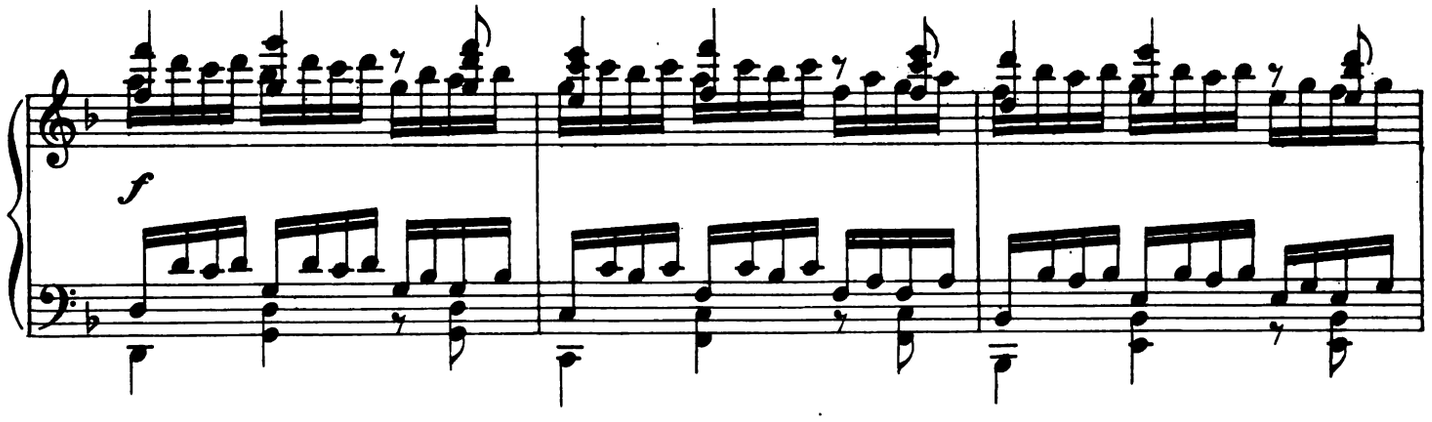
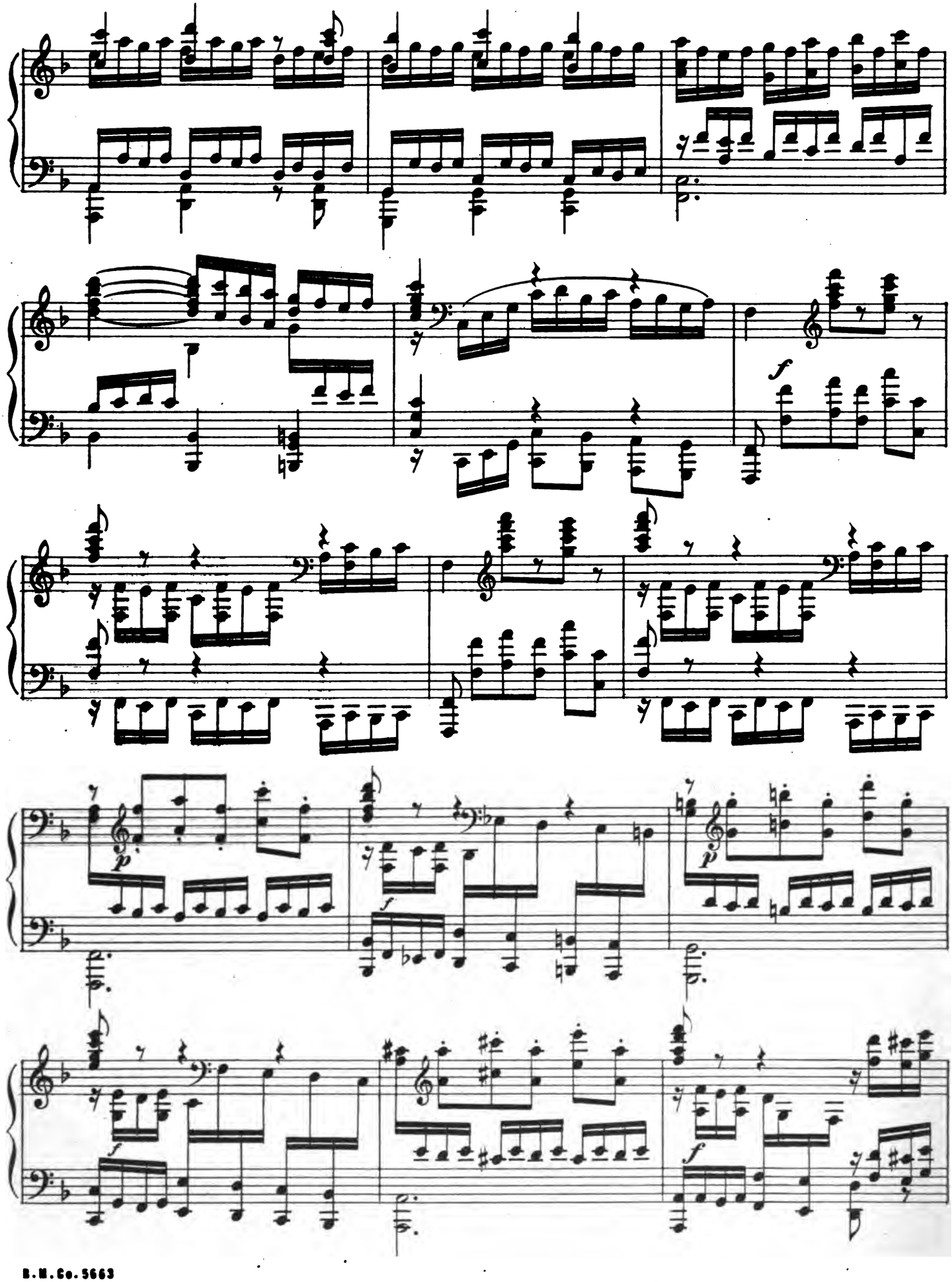
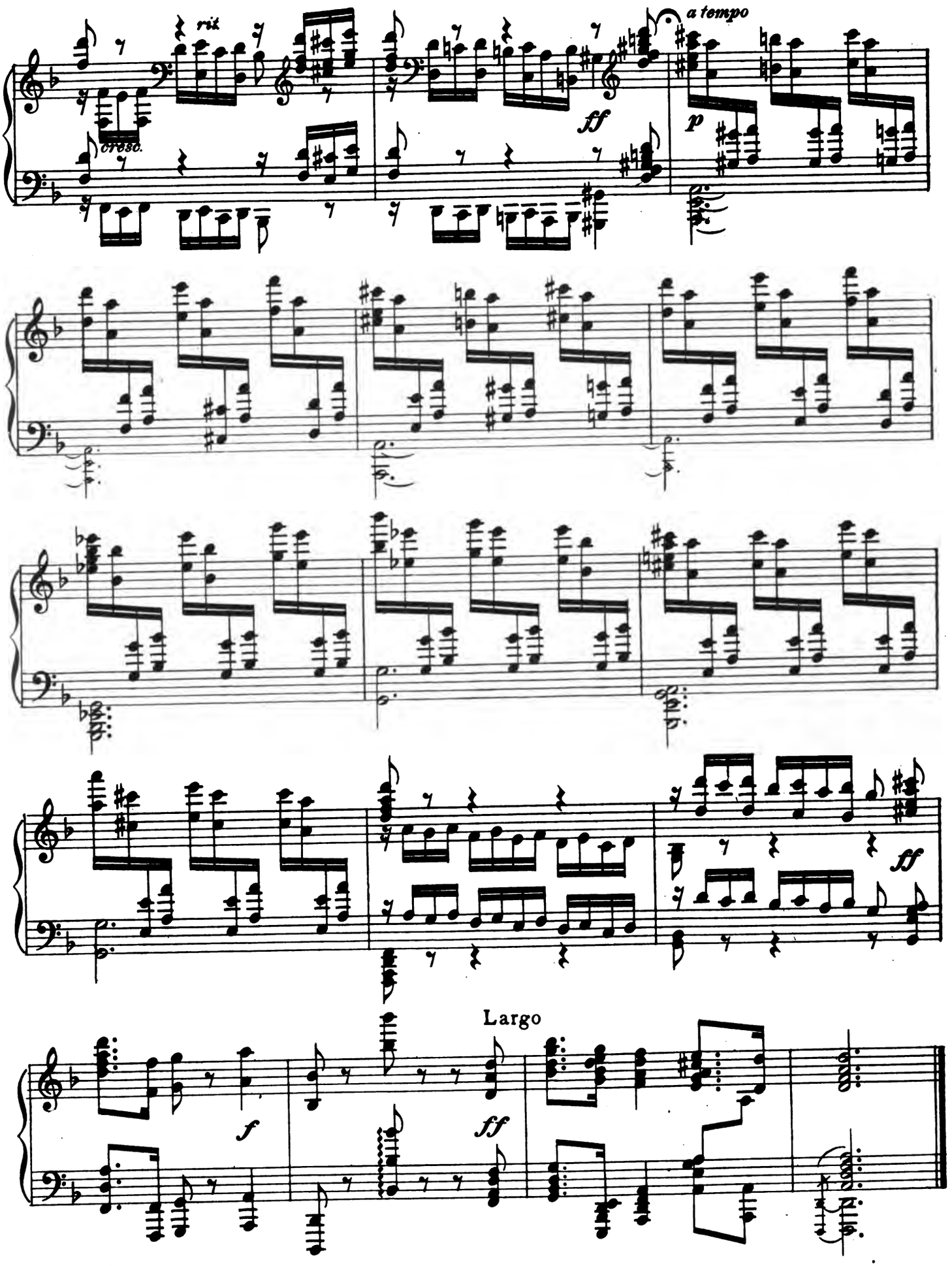



f


f
f


f


f
p
p
f
f
f

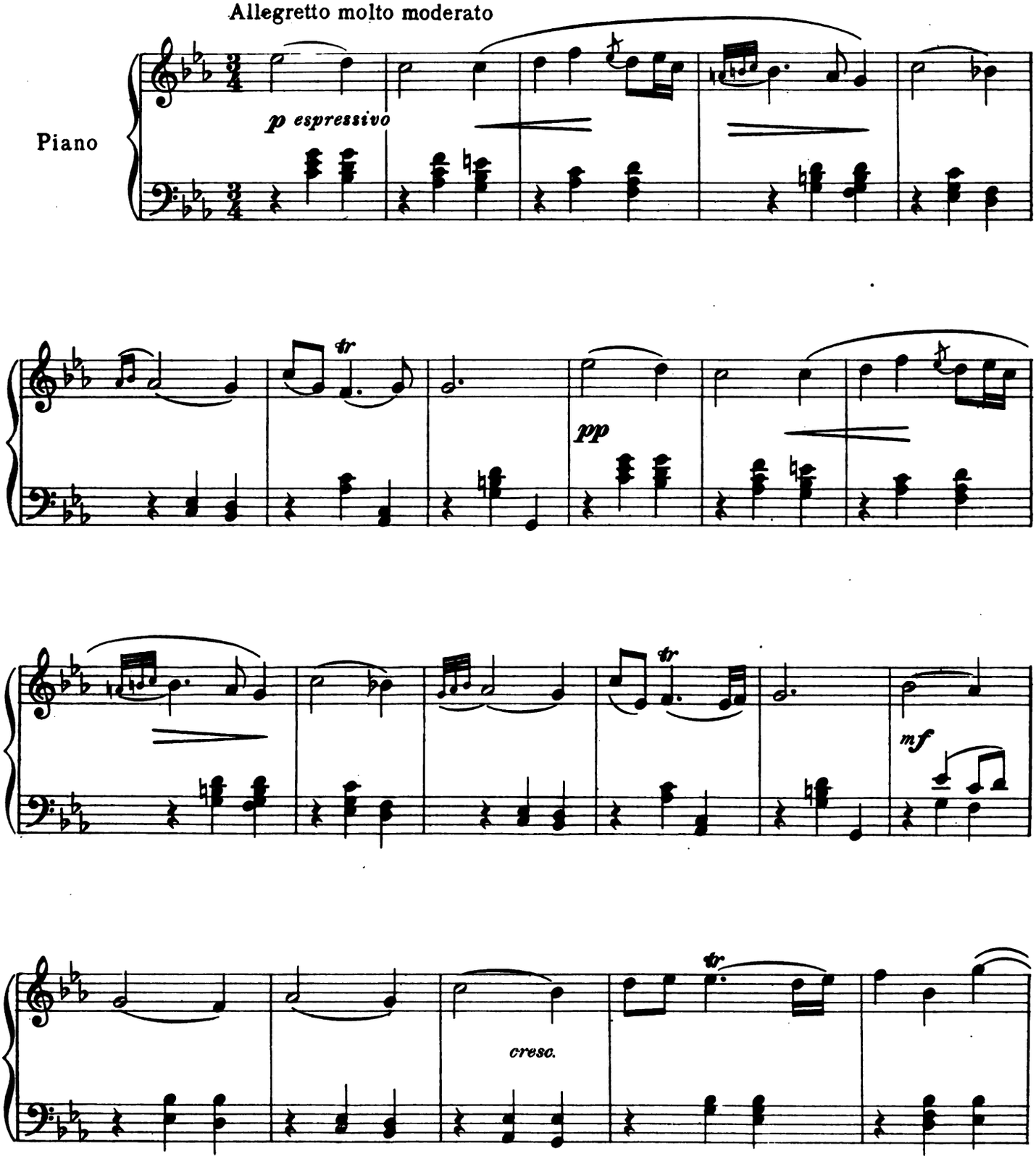

rit.
cresc.
ff
a tempo
p
ff
Largo
f
ff

Air varié

JOHANN MATTHESON
Arranged by Harold Bauer

Allegretto molto moderato

Piano



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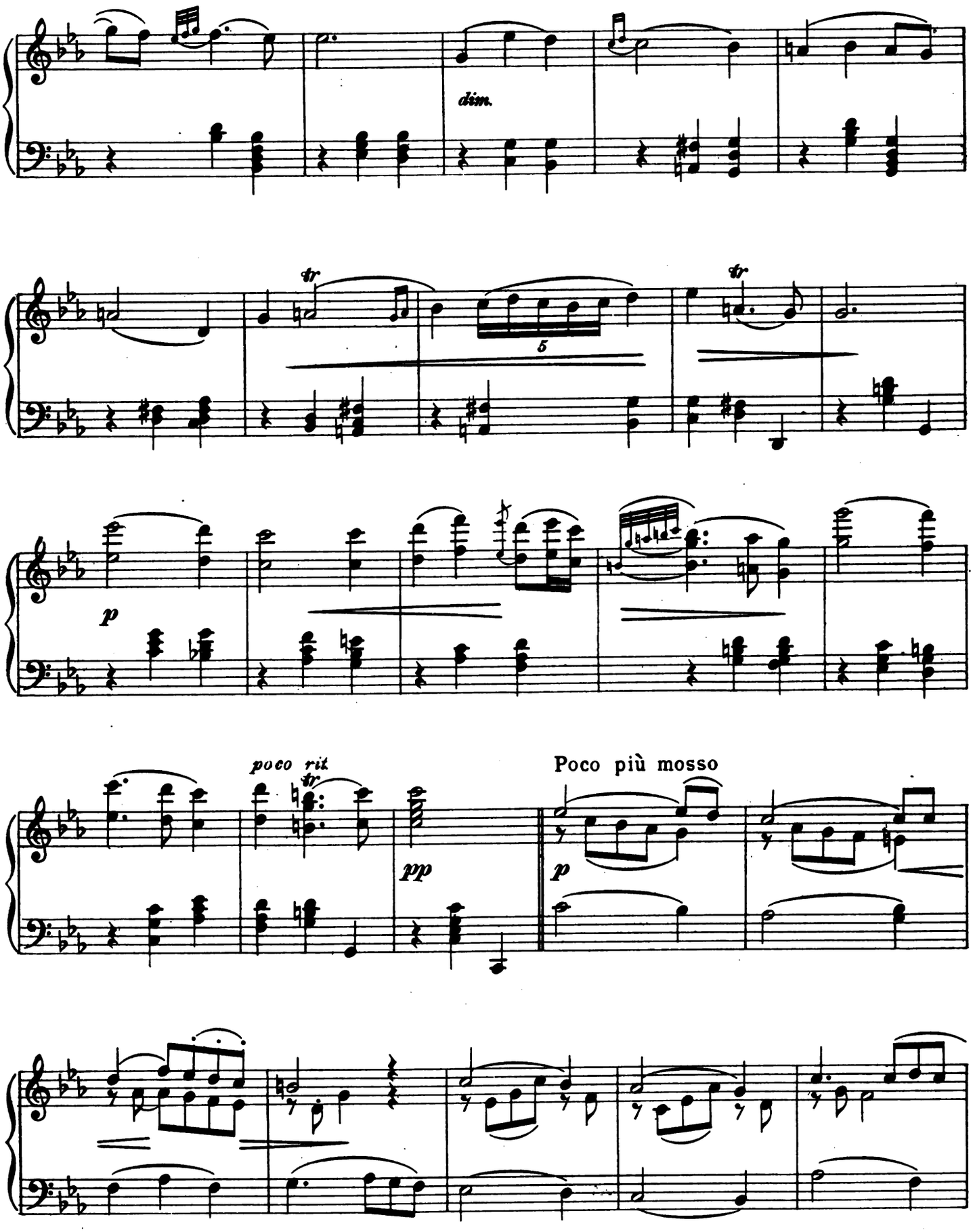
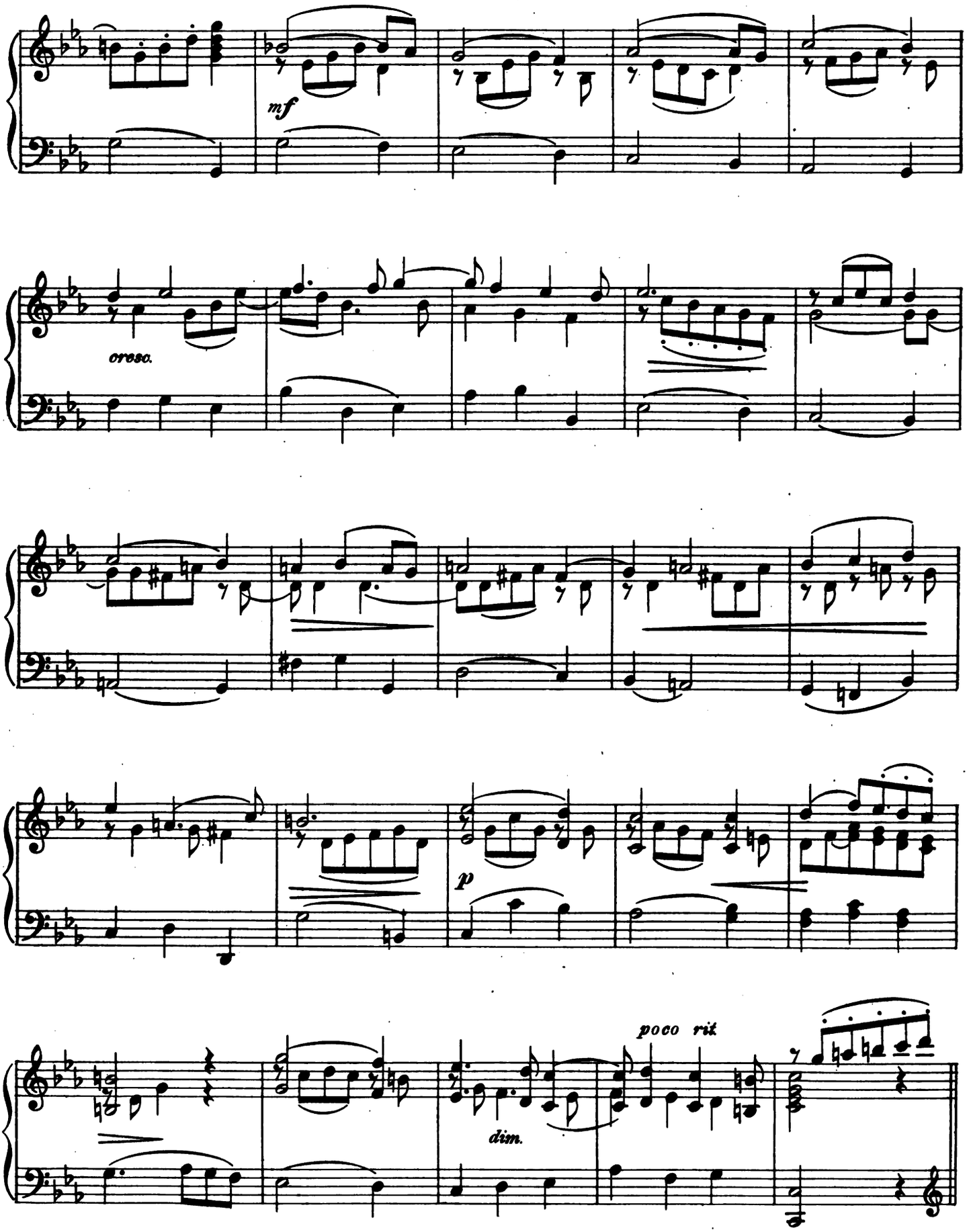
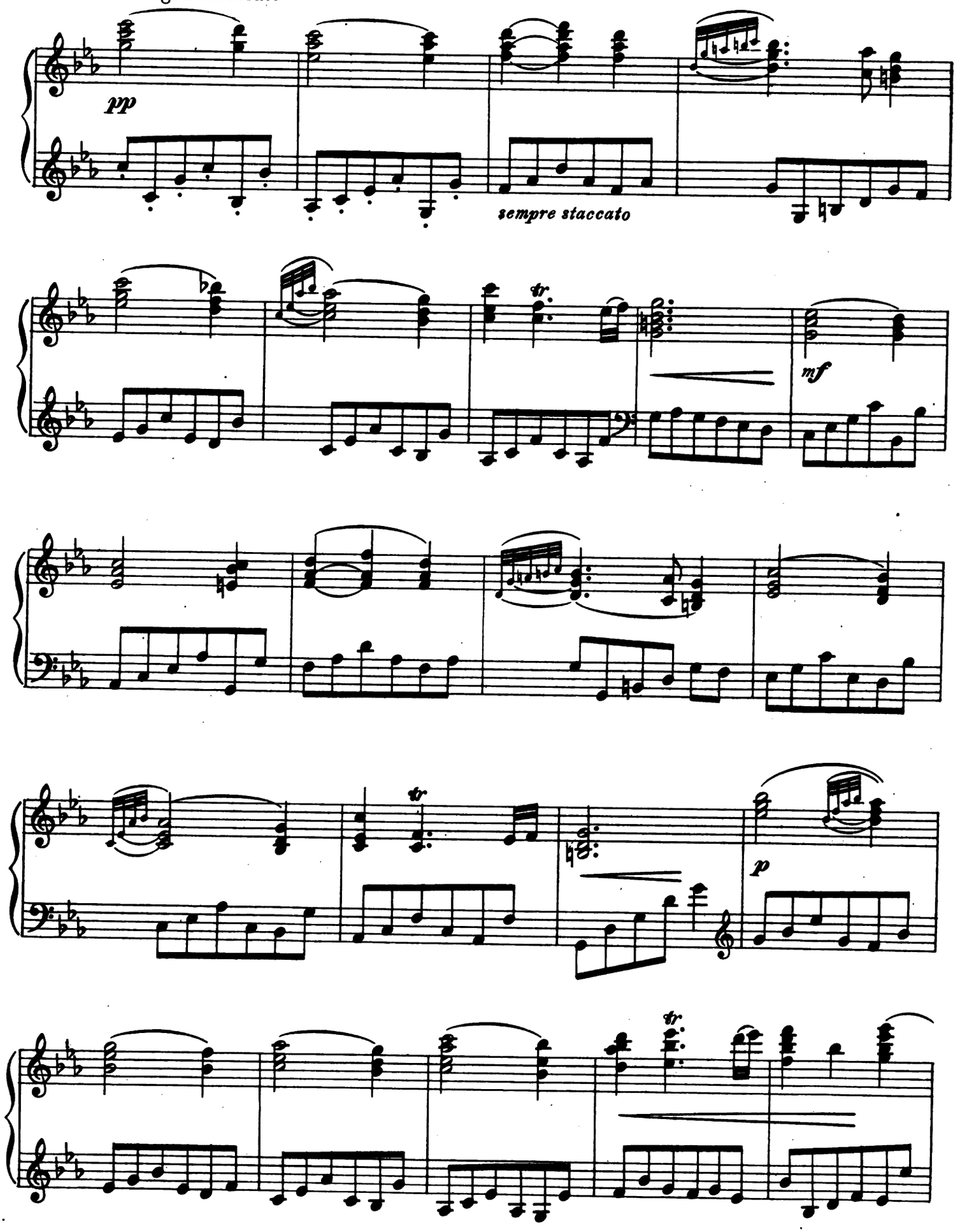
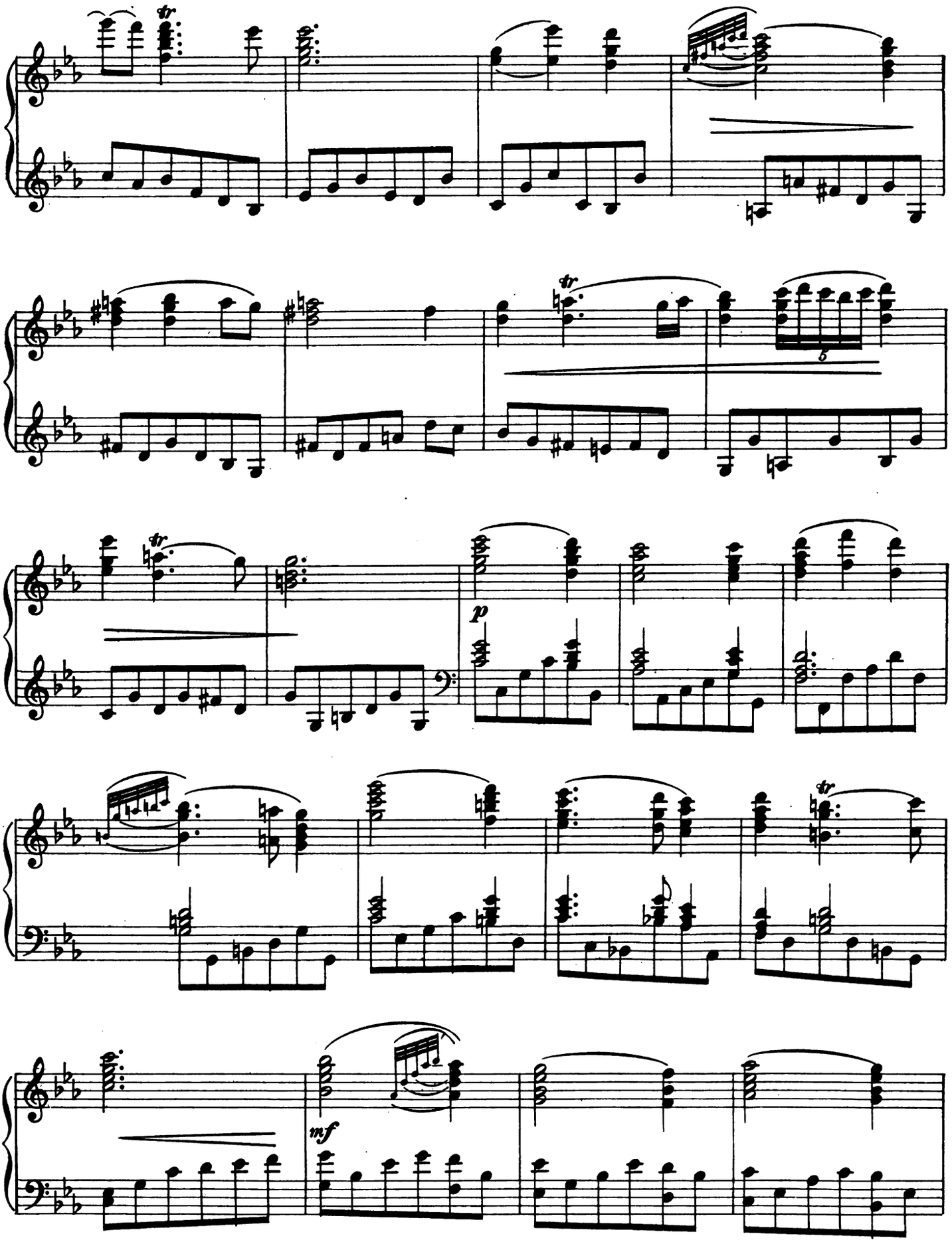
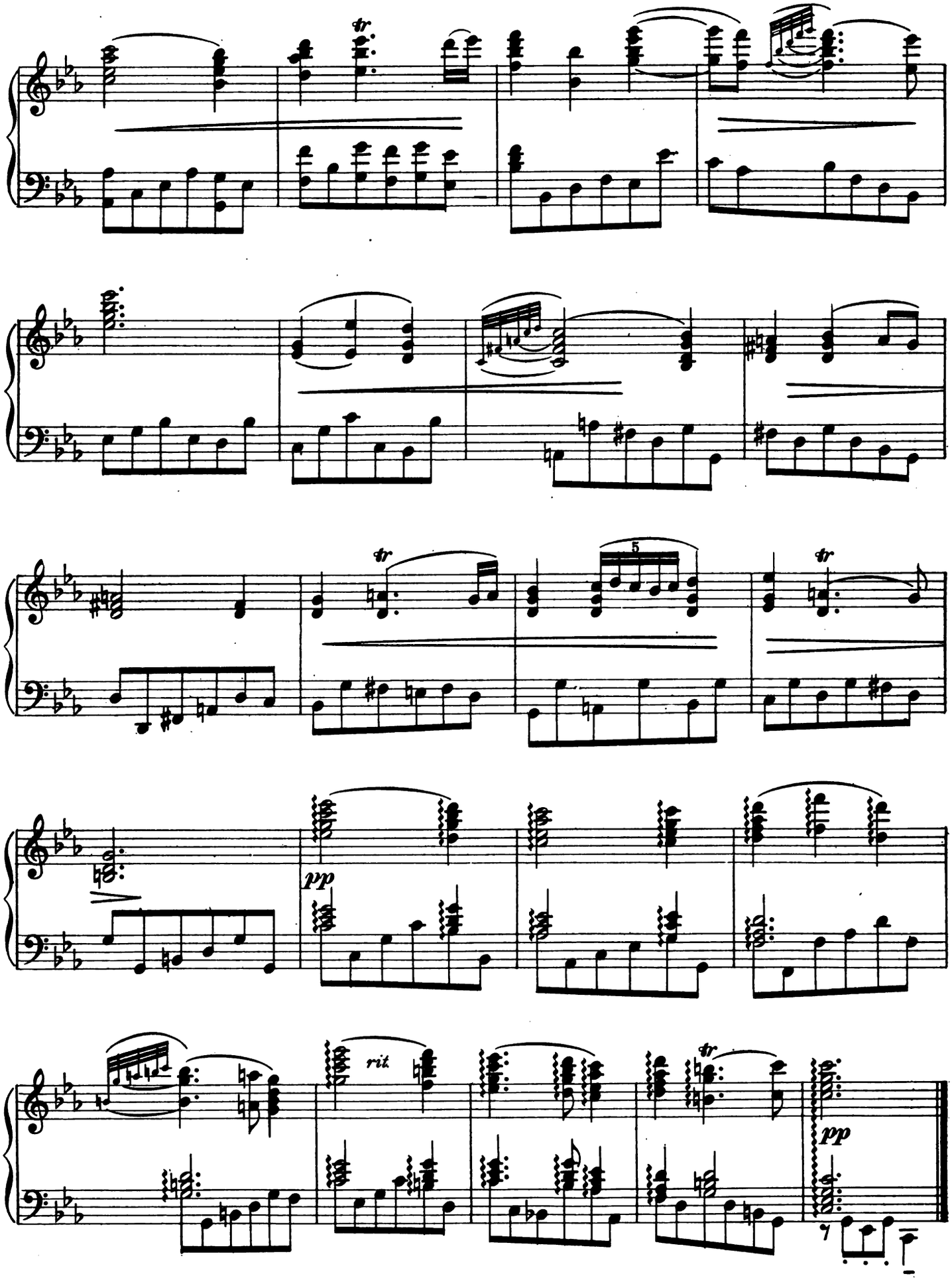

dim.
tr
5
tr
p
poco rit
tr
pp
Poco più mosso
p


mf
cresc.
p
dim.
poco rit.

Allegro moderato



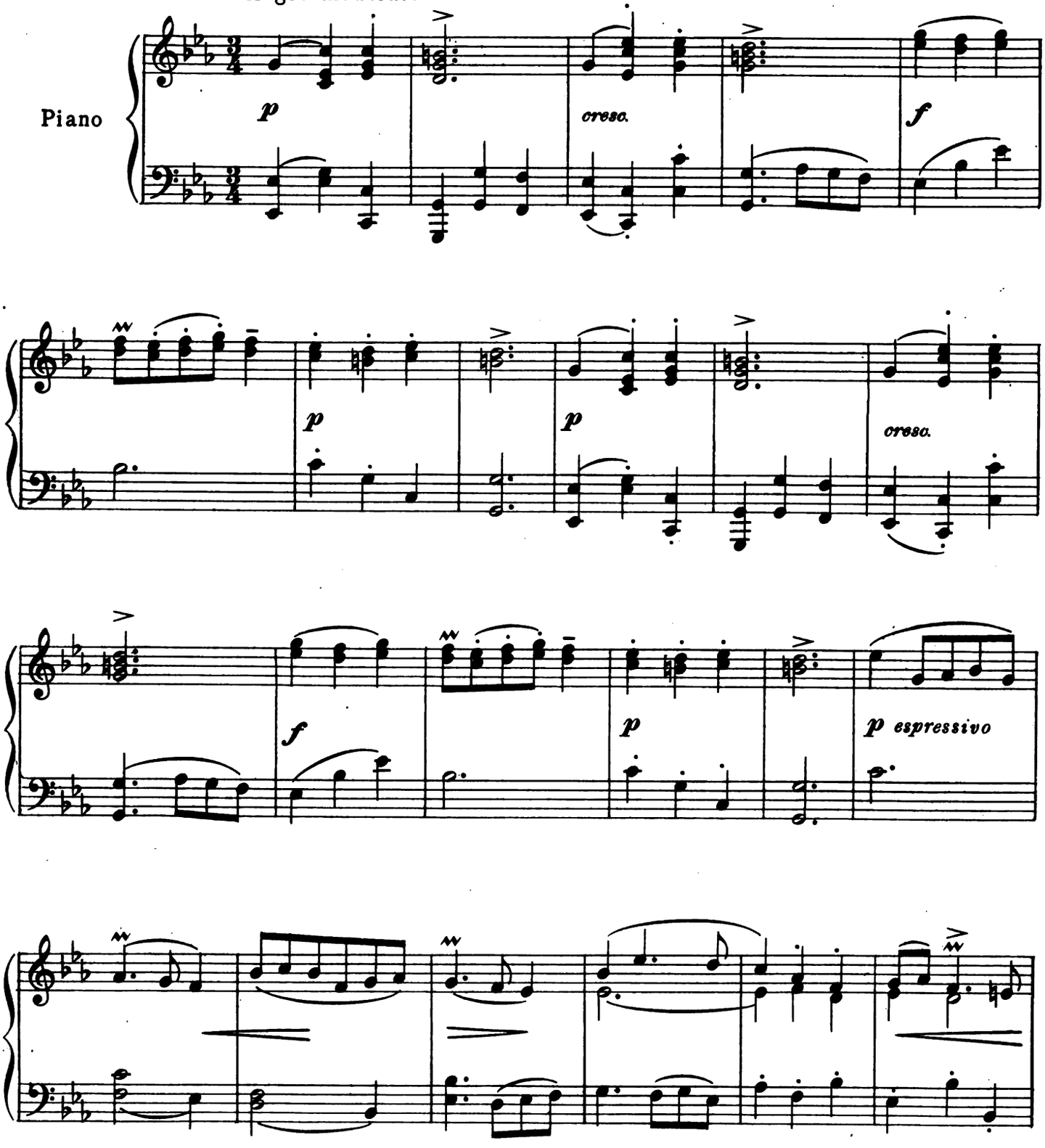

tr
tr
tr
5
p
tr
mf


tr
tr
5
tr
pp
rit.
tr
pp

Minuet

JOHANN MATTHESON
Arranged by Harold Bauer

Allegro moderato



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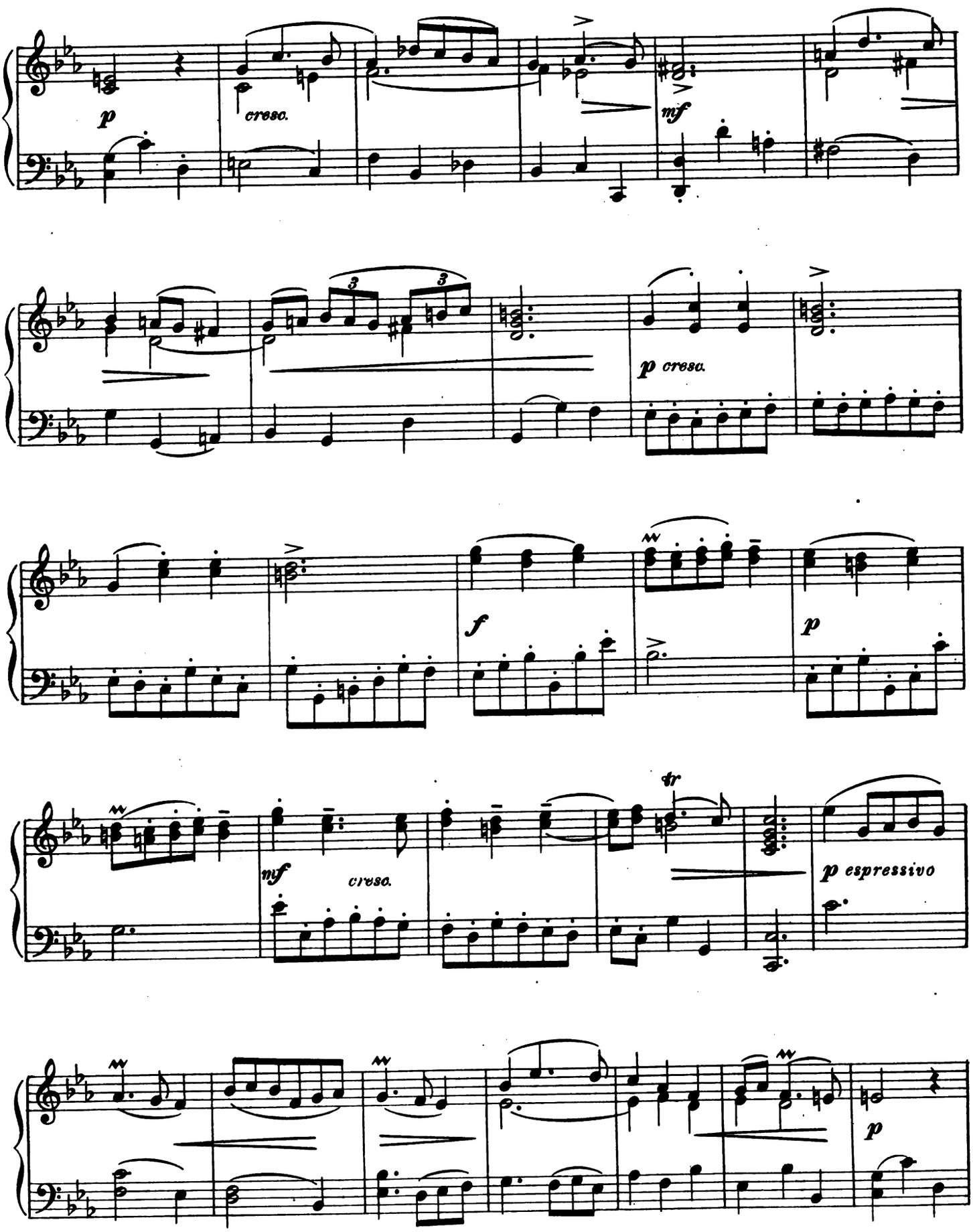
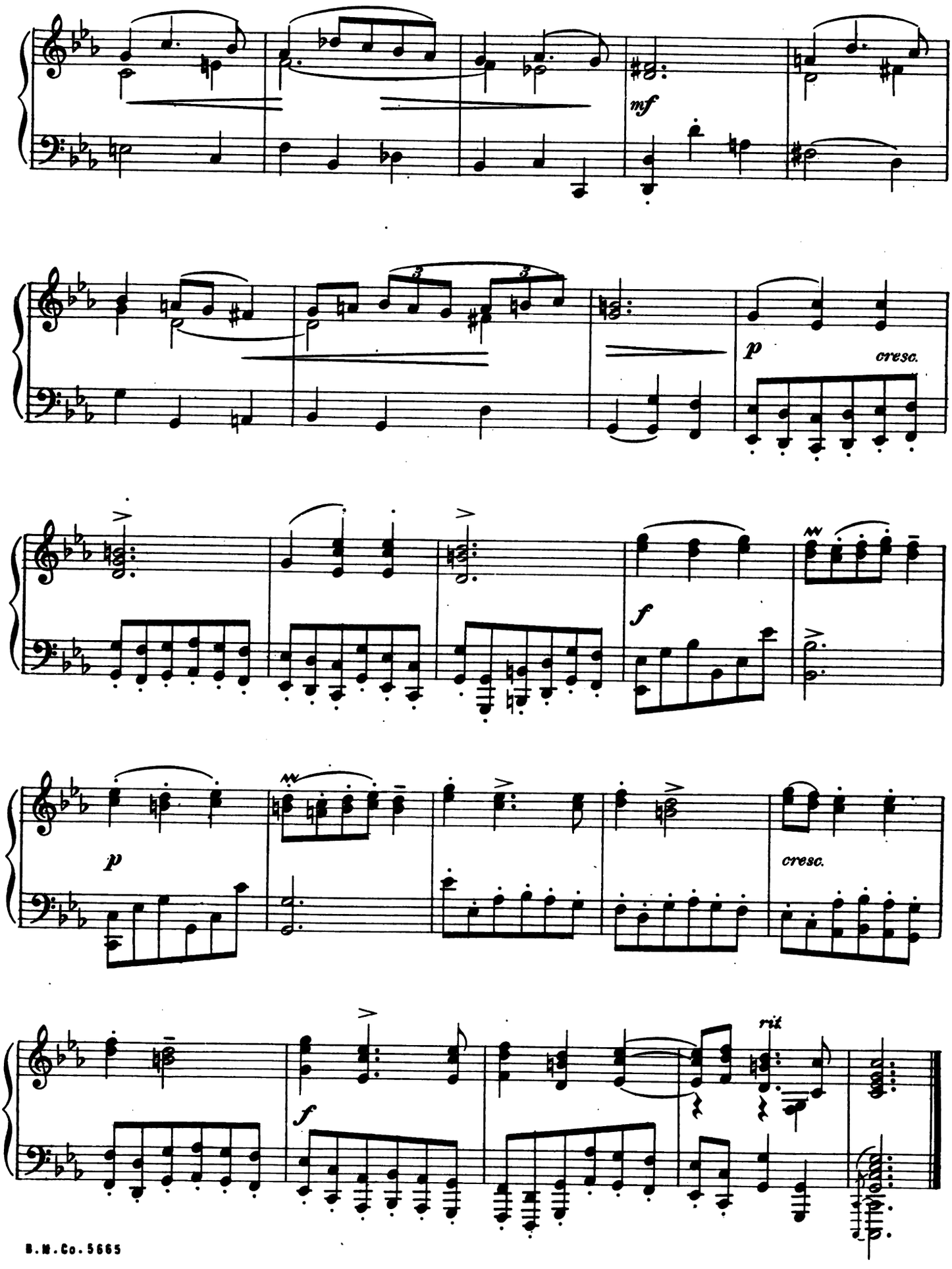
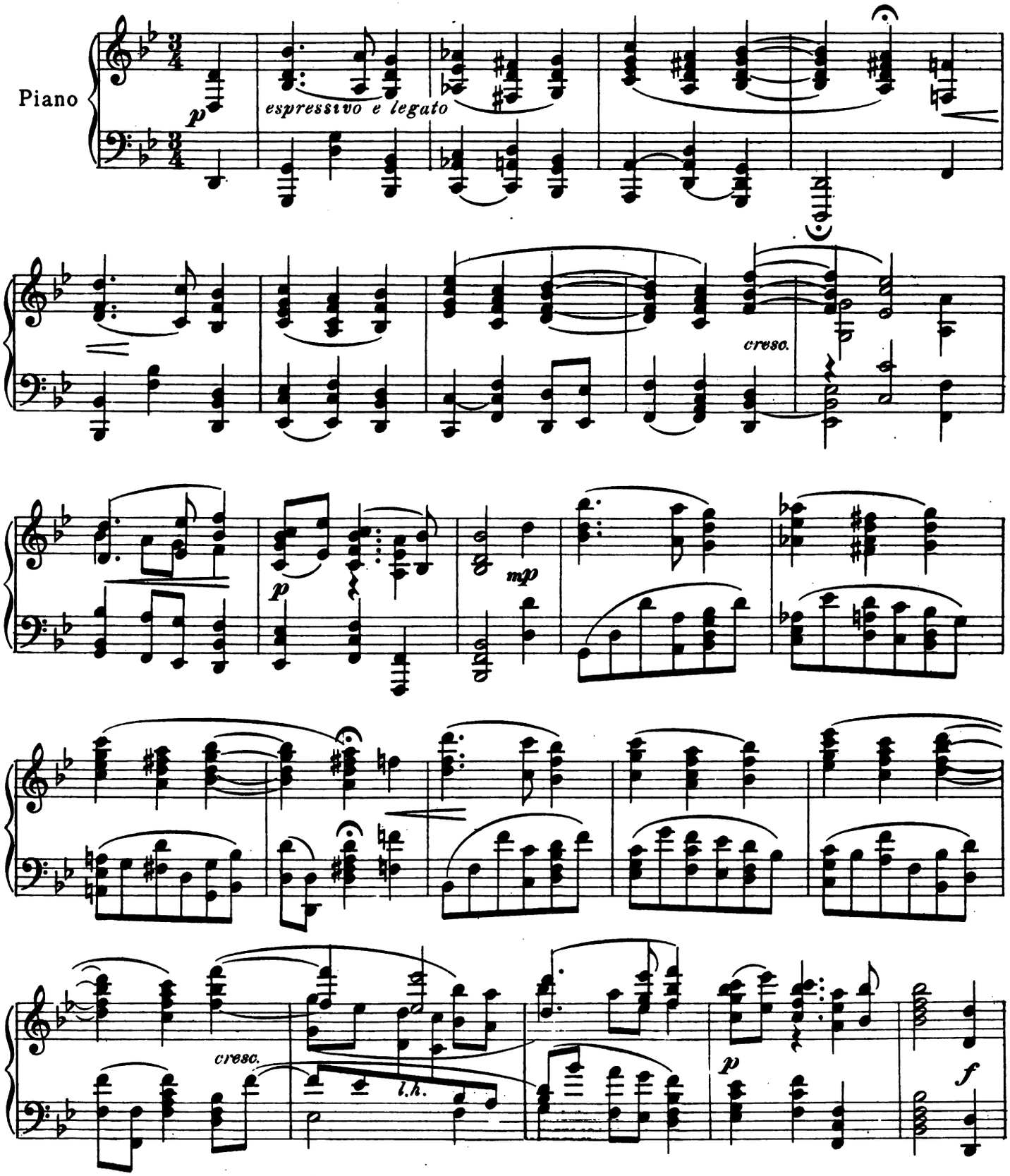

p
cresc.
mf
3
3
p cresc.
f
p
mf
cresc.
tr
p espressivo
p


mf
p
cresc.
f
p
cresc.
f
rit.

Sarabande

GOTTLIEB MUFFAT
Arranged by Harold Bauer

Andante sostenuto



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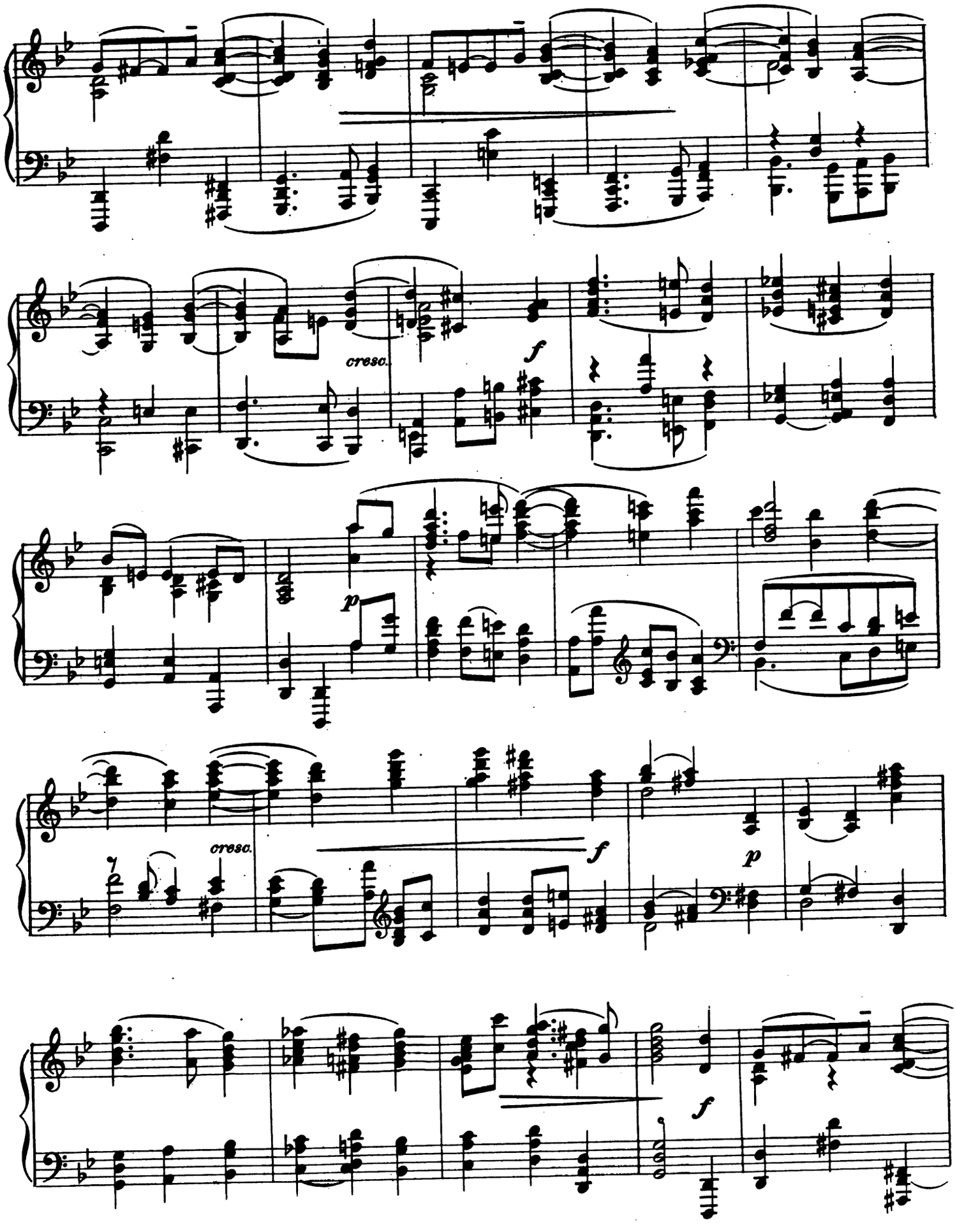
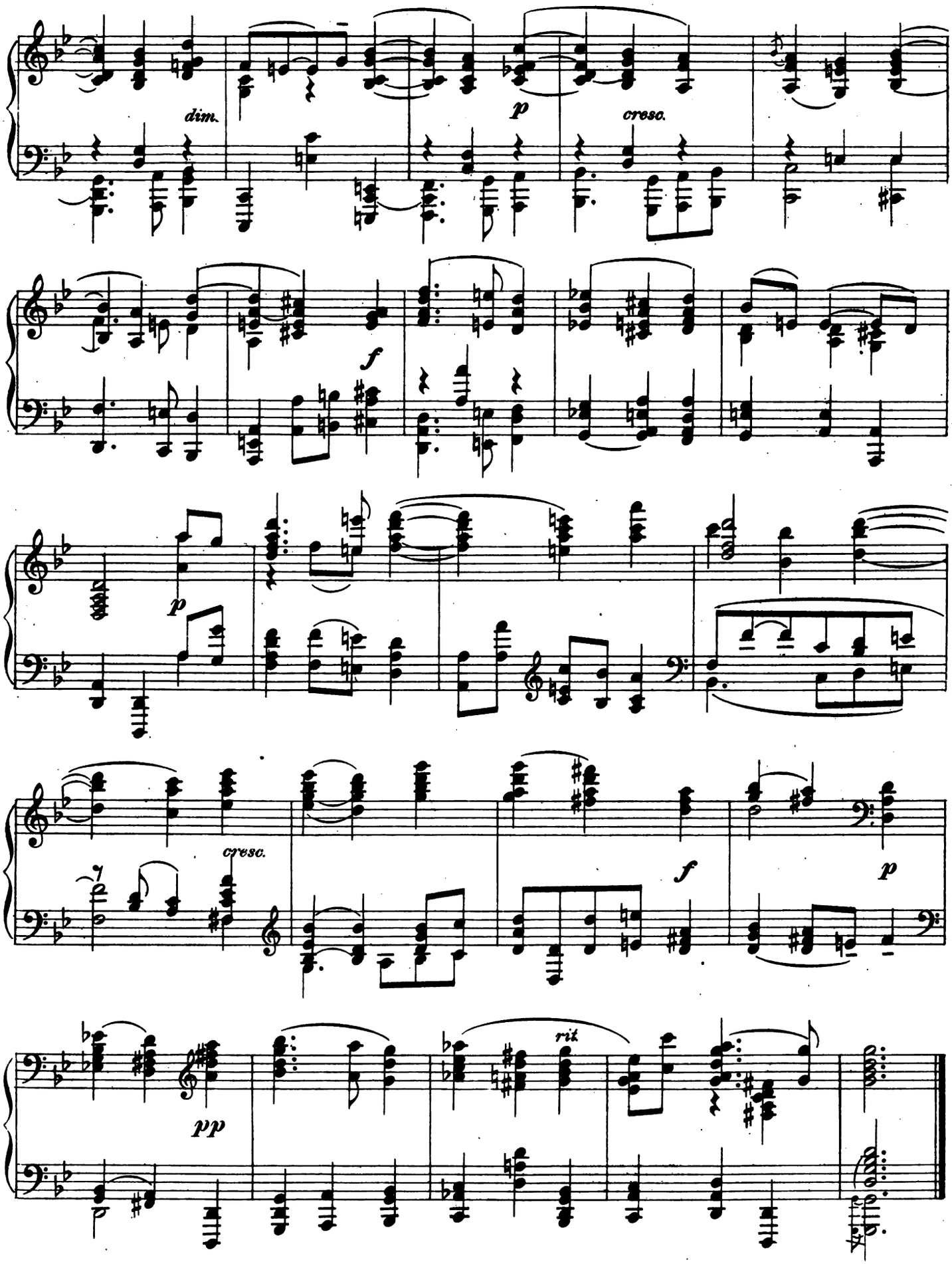
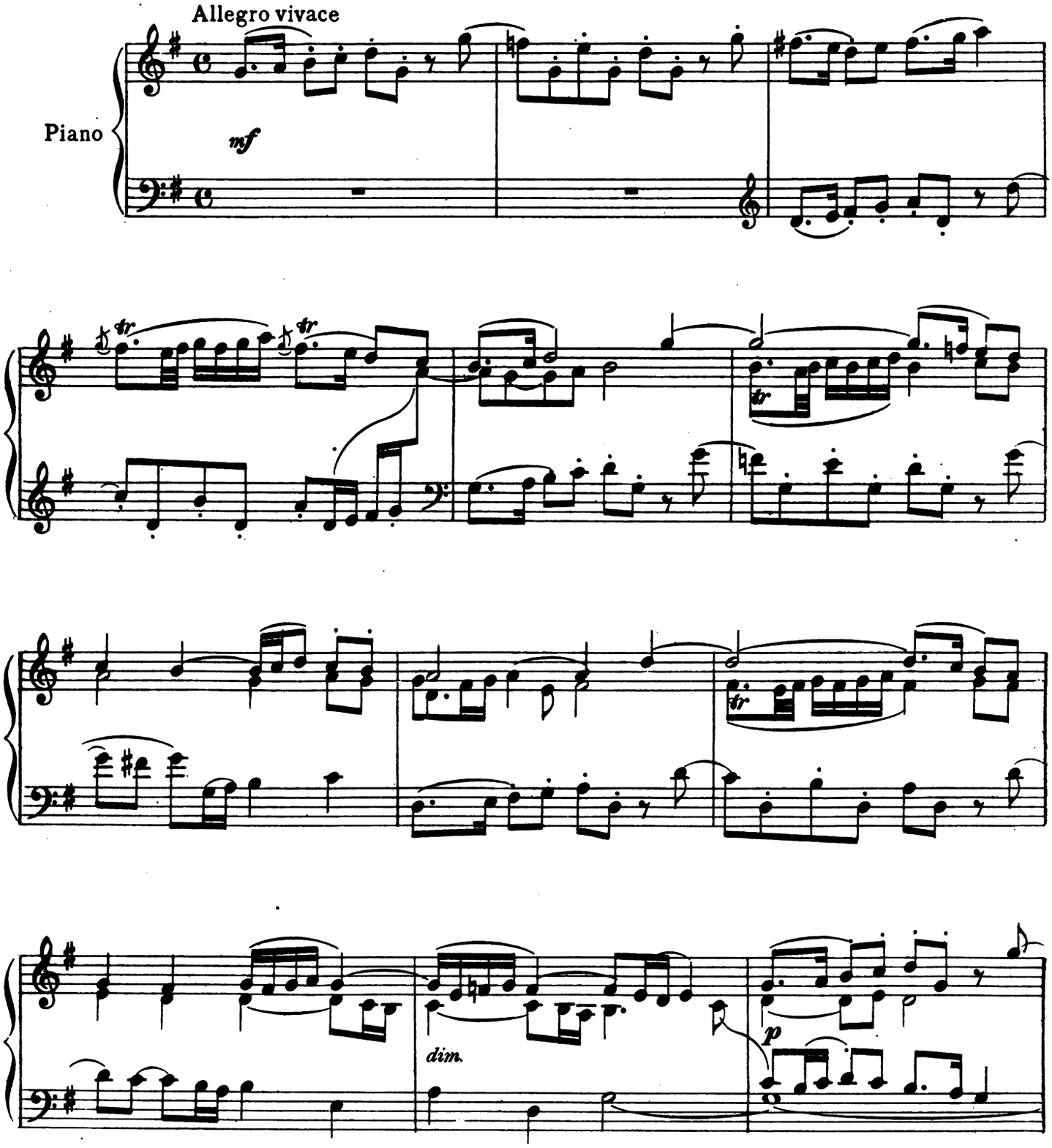

cresc.
f
p
cresc.
f
p
f


dim.
p
cresc.
f
p
cresc.
f
p
pp
rit.

Fughetta

GOTTLIEB MUFFAT
Arranged by Harold Bauer



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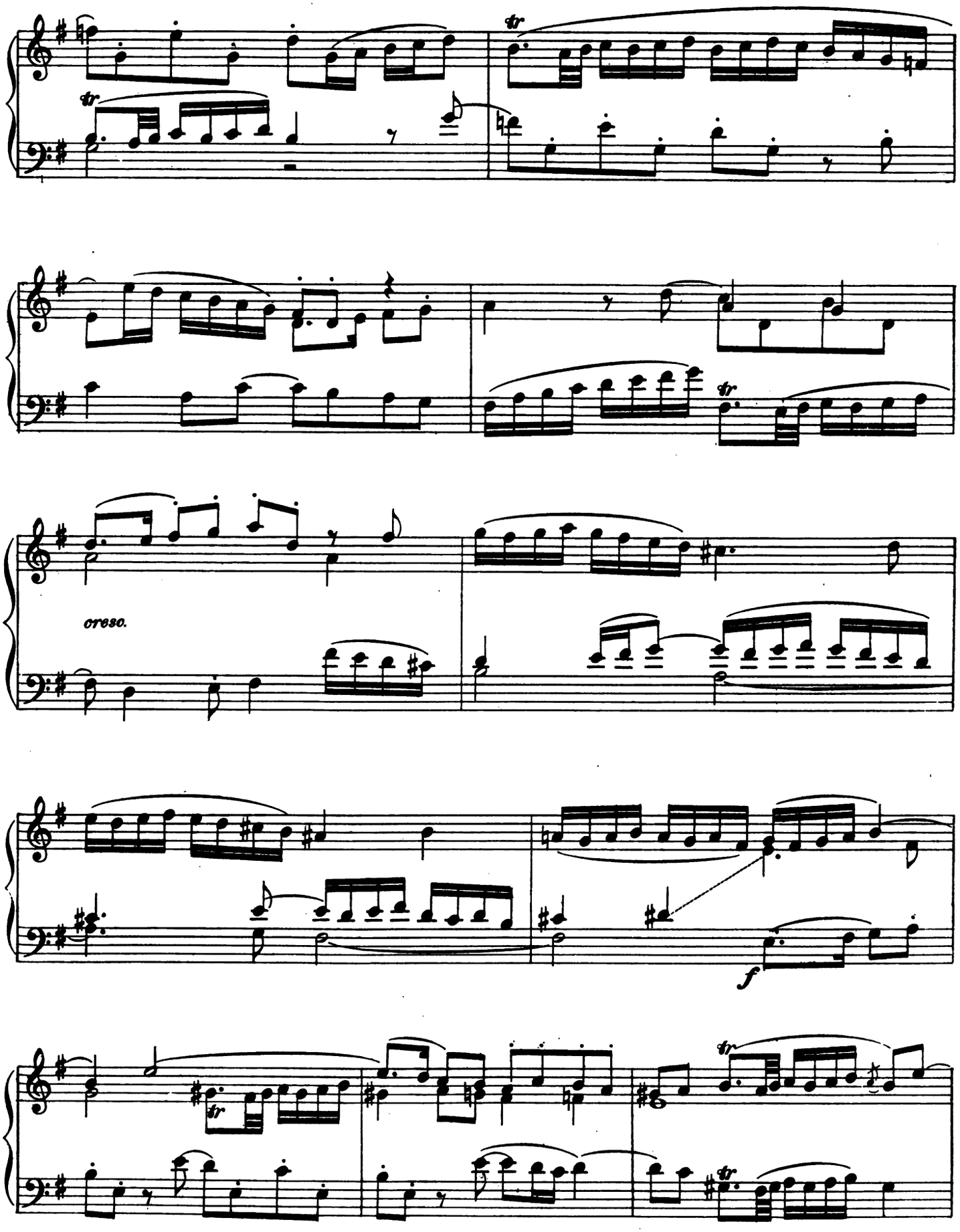
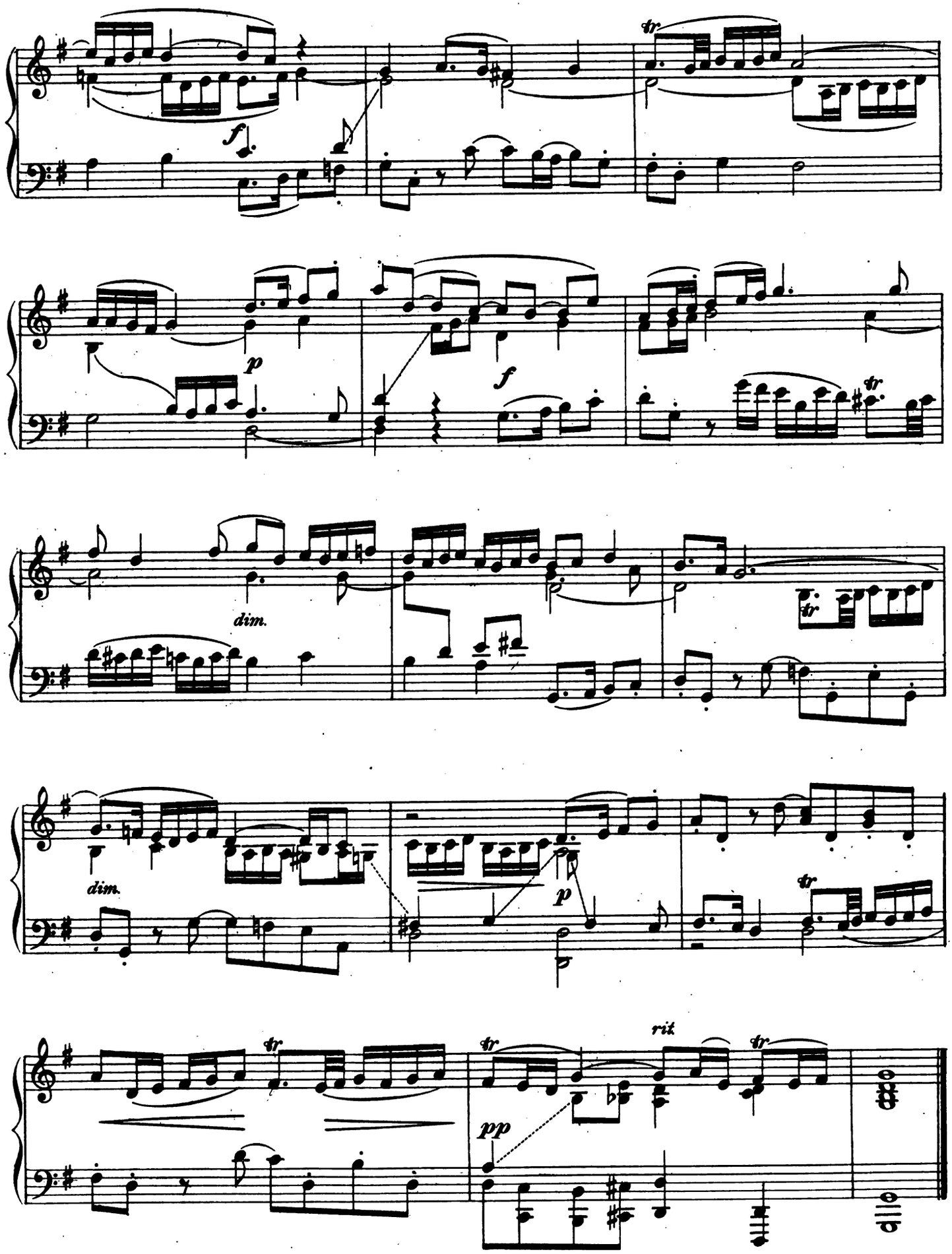
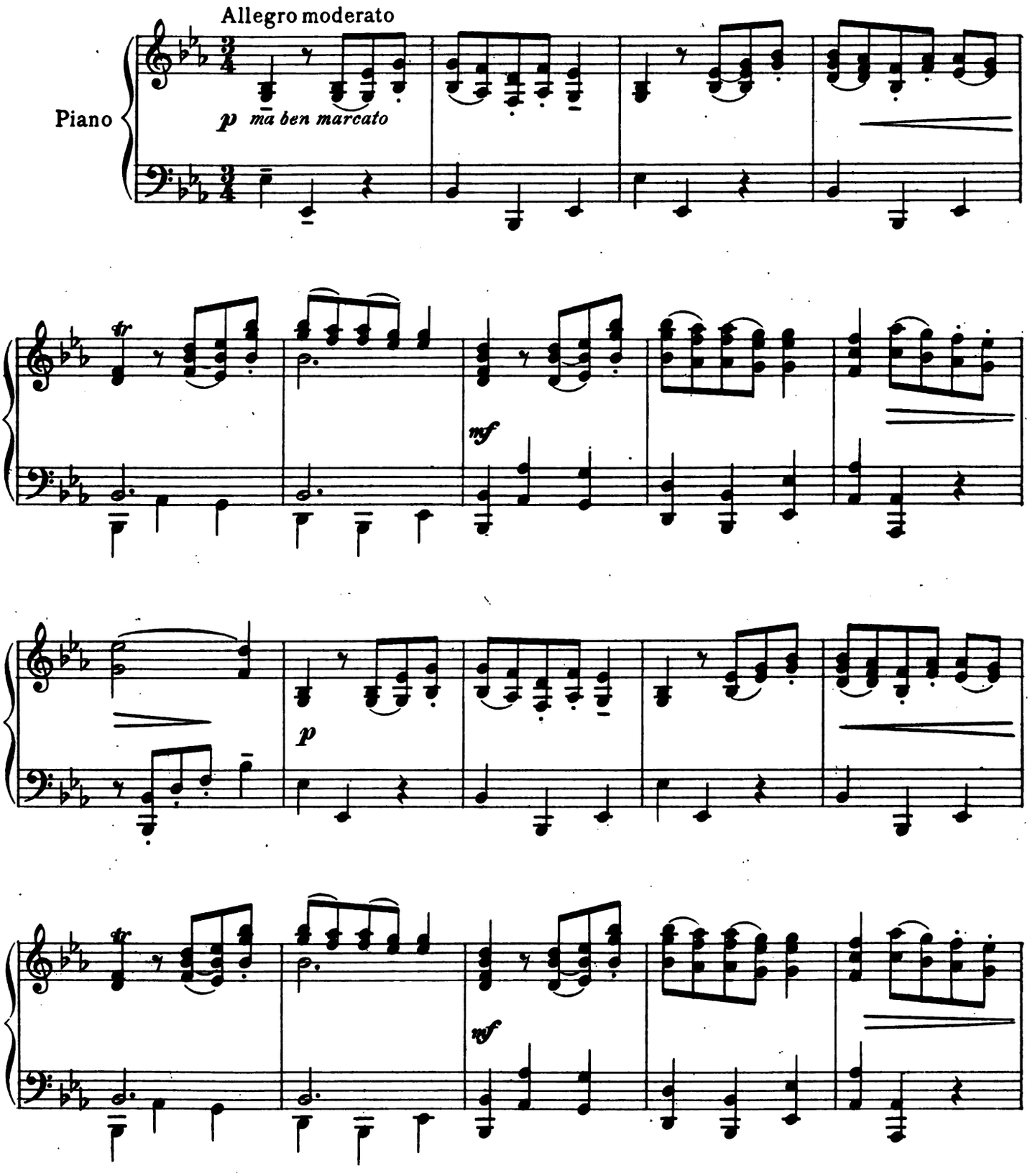

tr
tr
tr
cresc.
f
tr
tr
tr


tr
f
p
f
tr
dim.
tr
dim.
p
tr
tr
tr
rit.
tr
pp

Minuet

JOHANN SCHOBERT.
Arranged by Harold Bauer



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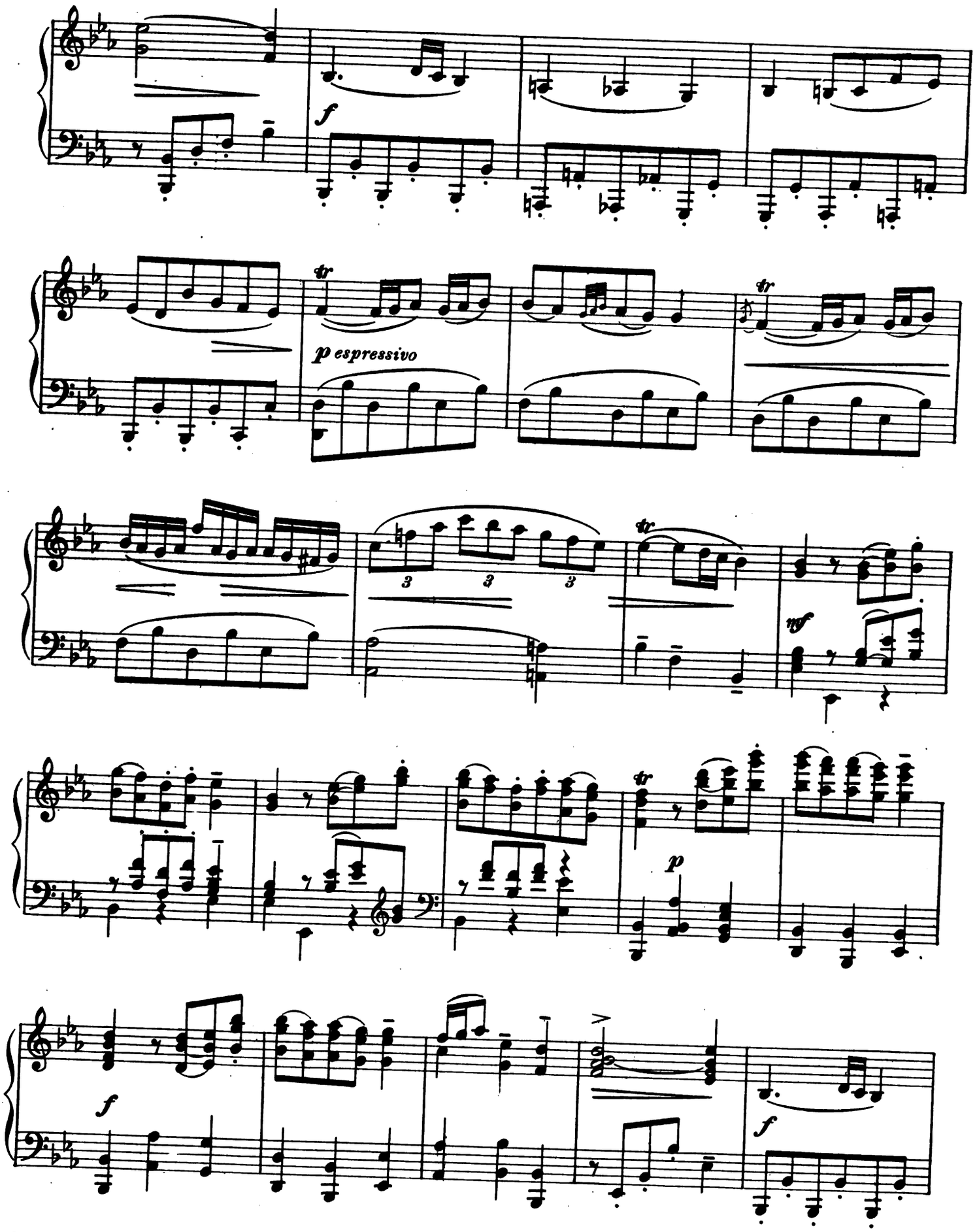
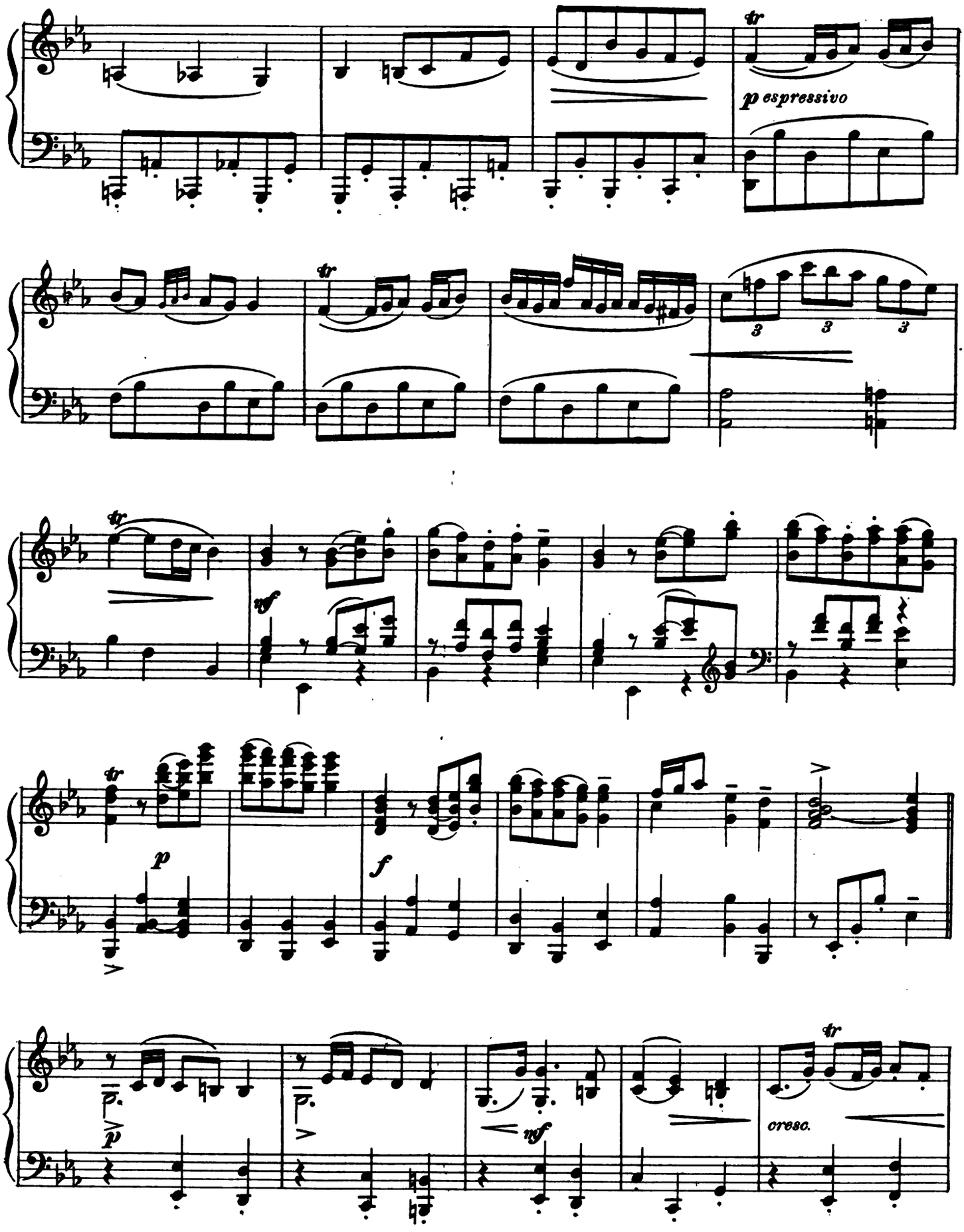
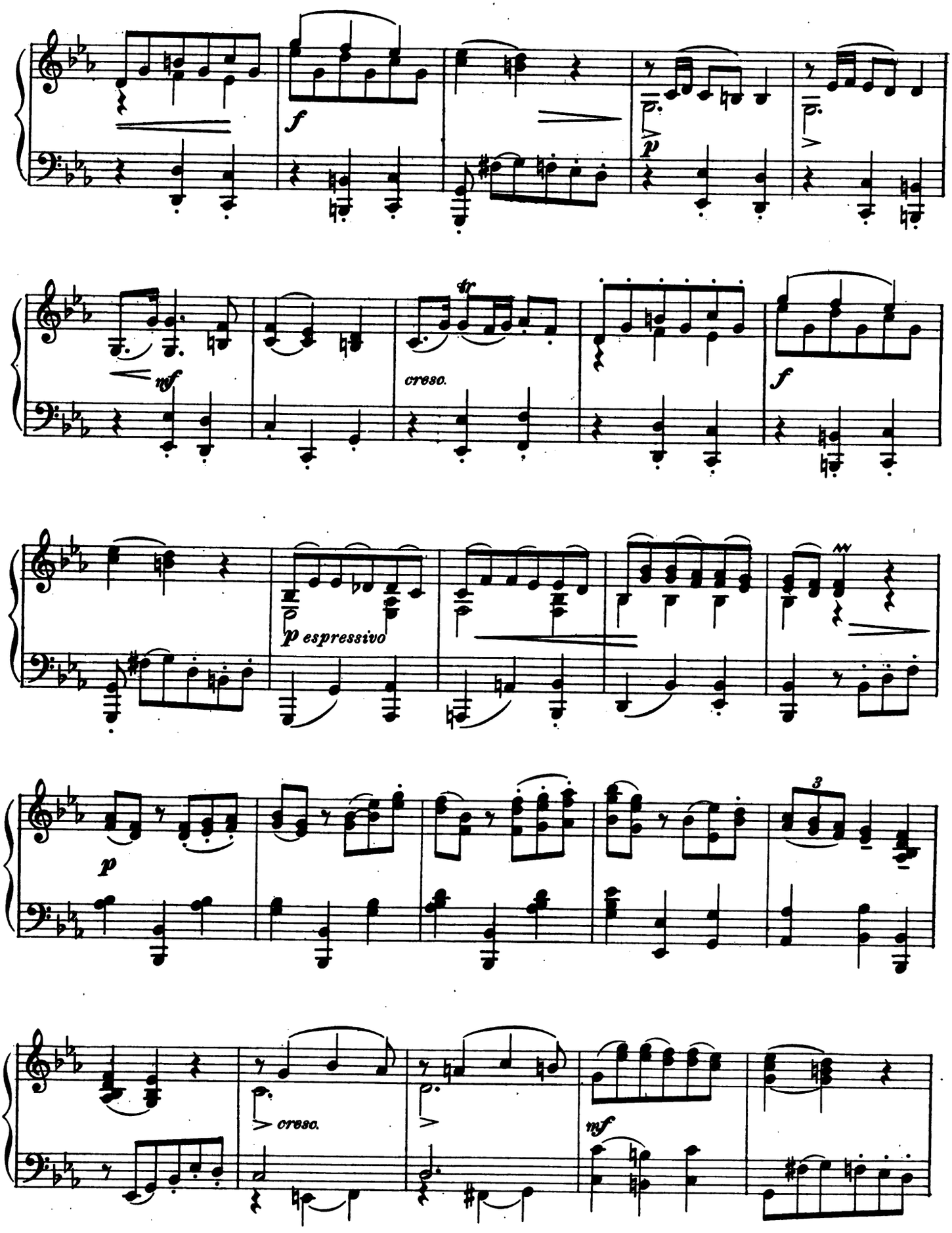
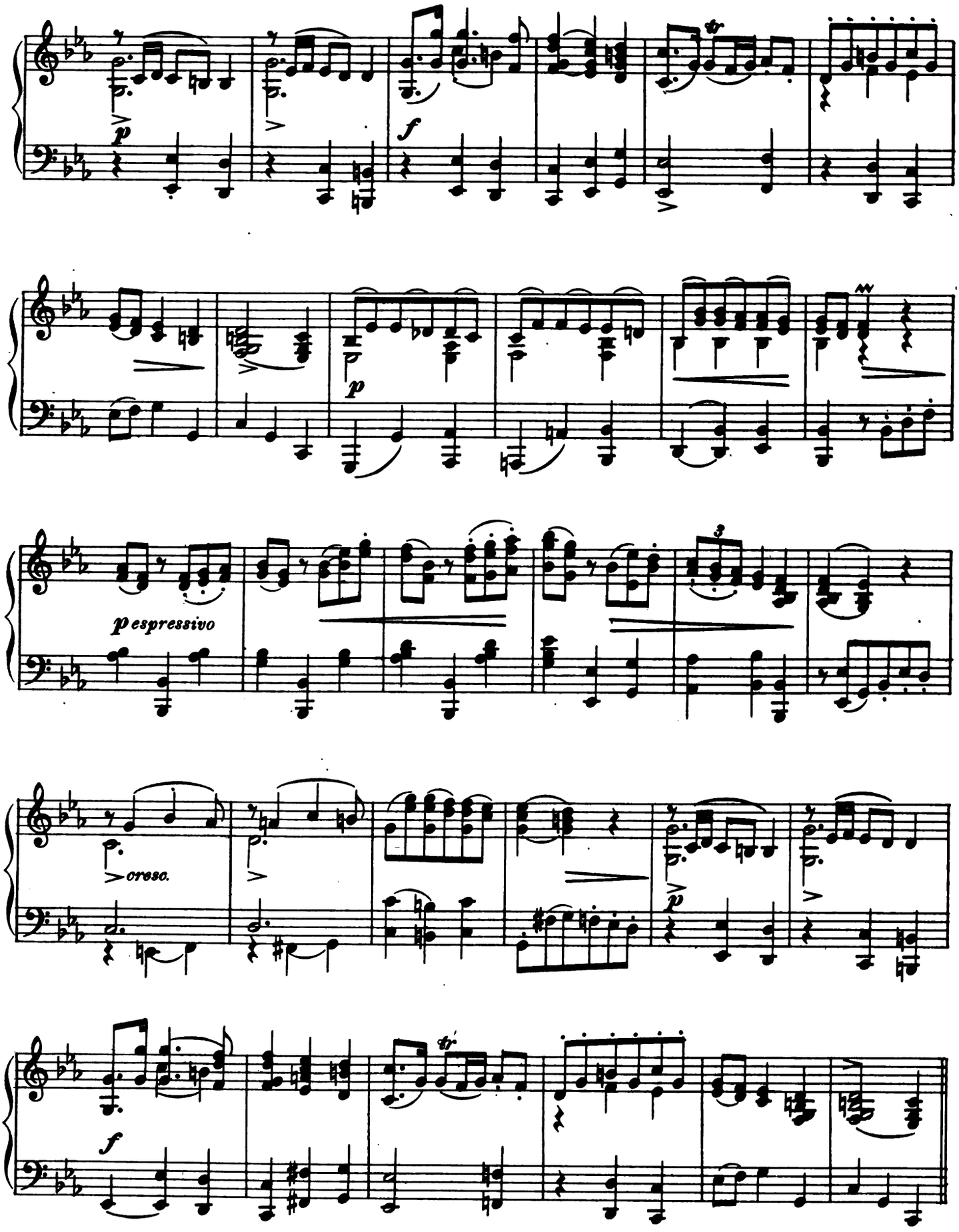
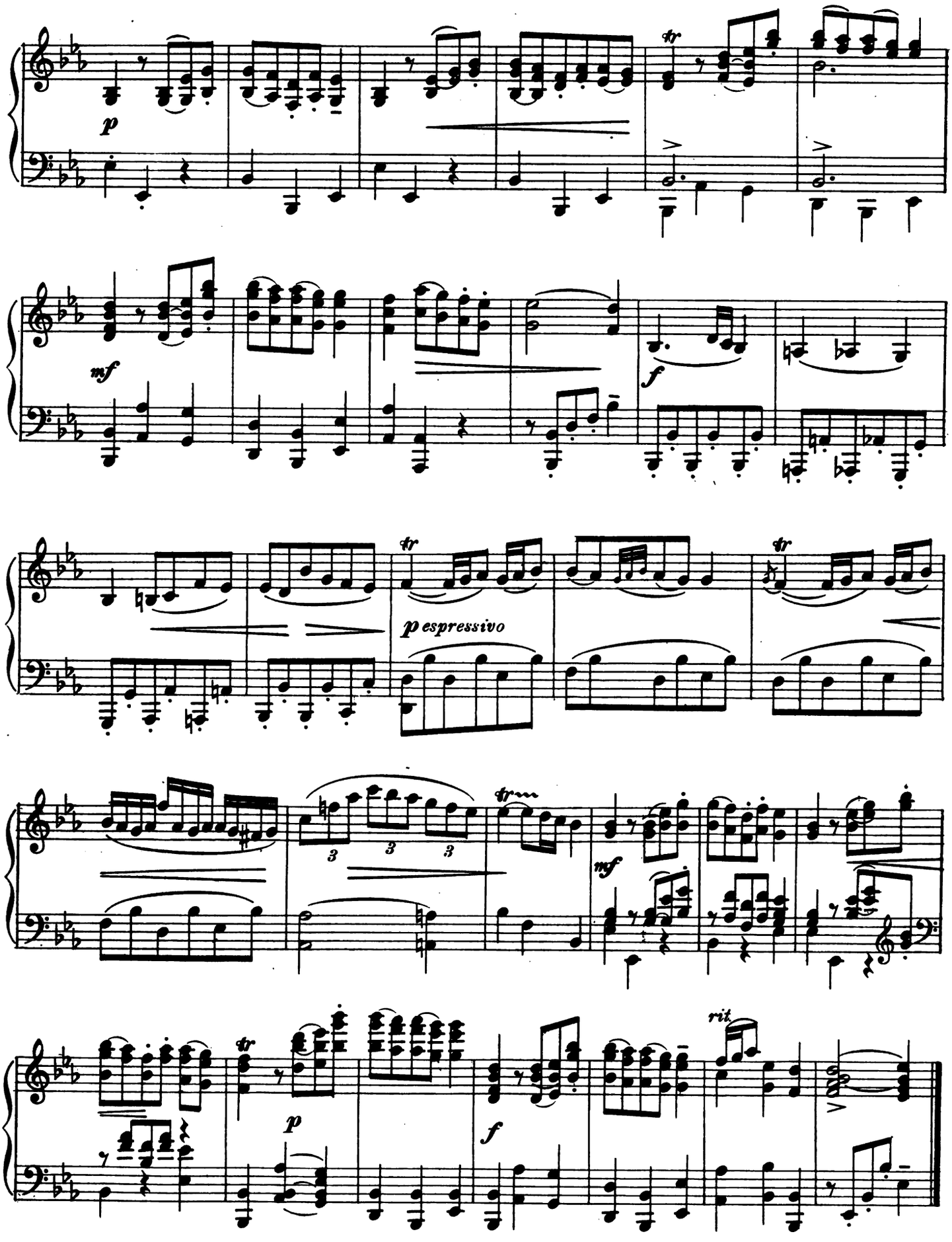

f
tr
p espressivo
tr
3 3 3
tr
mf
tr
p
f
f


tr
p espressivo
tr
3
3
3
tr
mf
tr
p
f
p
p
mf
cresc.
tr


f
p
mf
cresc.
tr
f
p espressivo
p
3
cresc.
mf

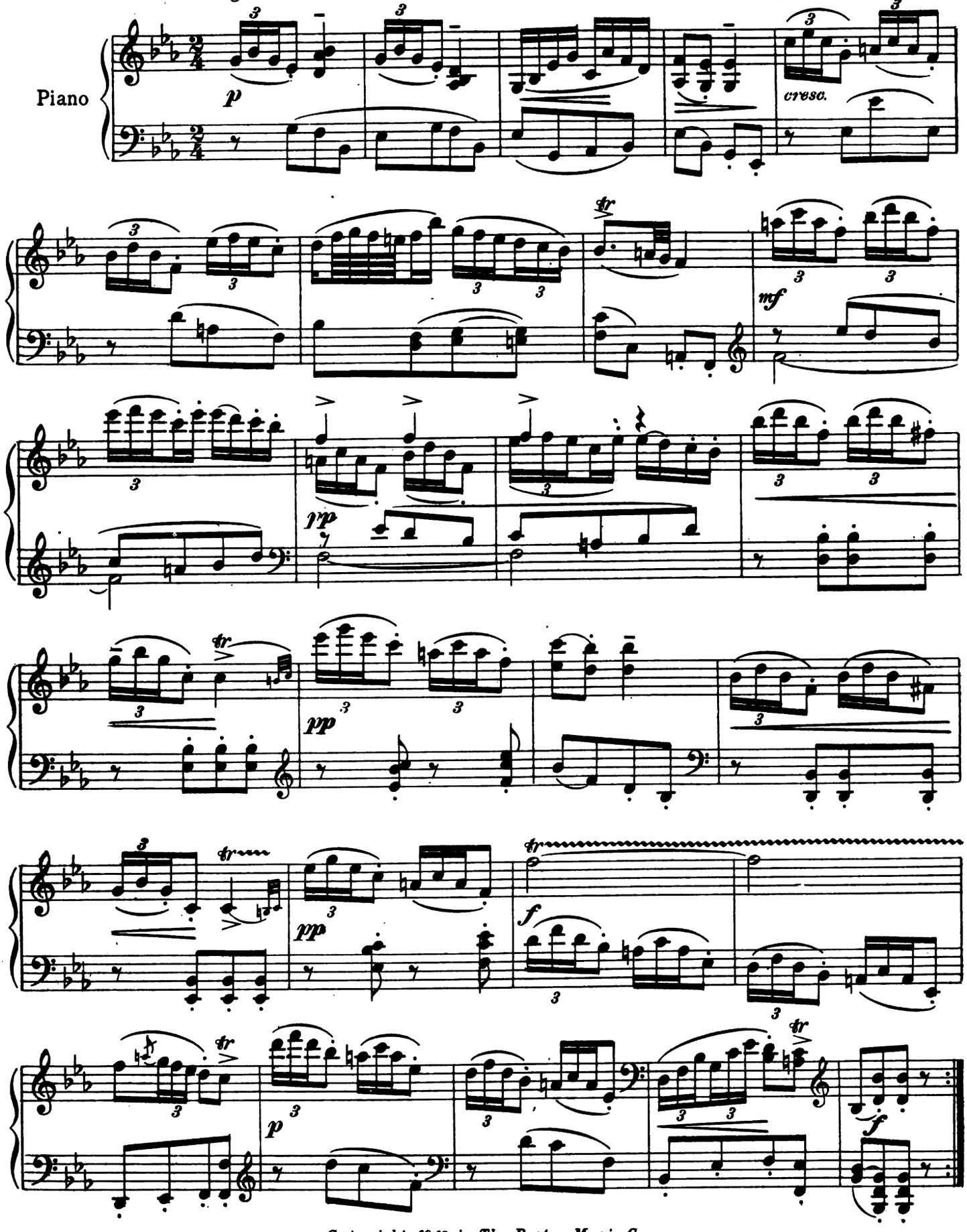

p
f
p
p espressivo
>cresc.
p
f


p
mf
f
p espressivo
mf
p
f
rit.

Capriccio

JOHANN SCHOBERT
Arranged by Harold Bauer

Allegretto scherzando



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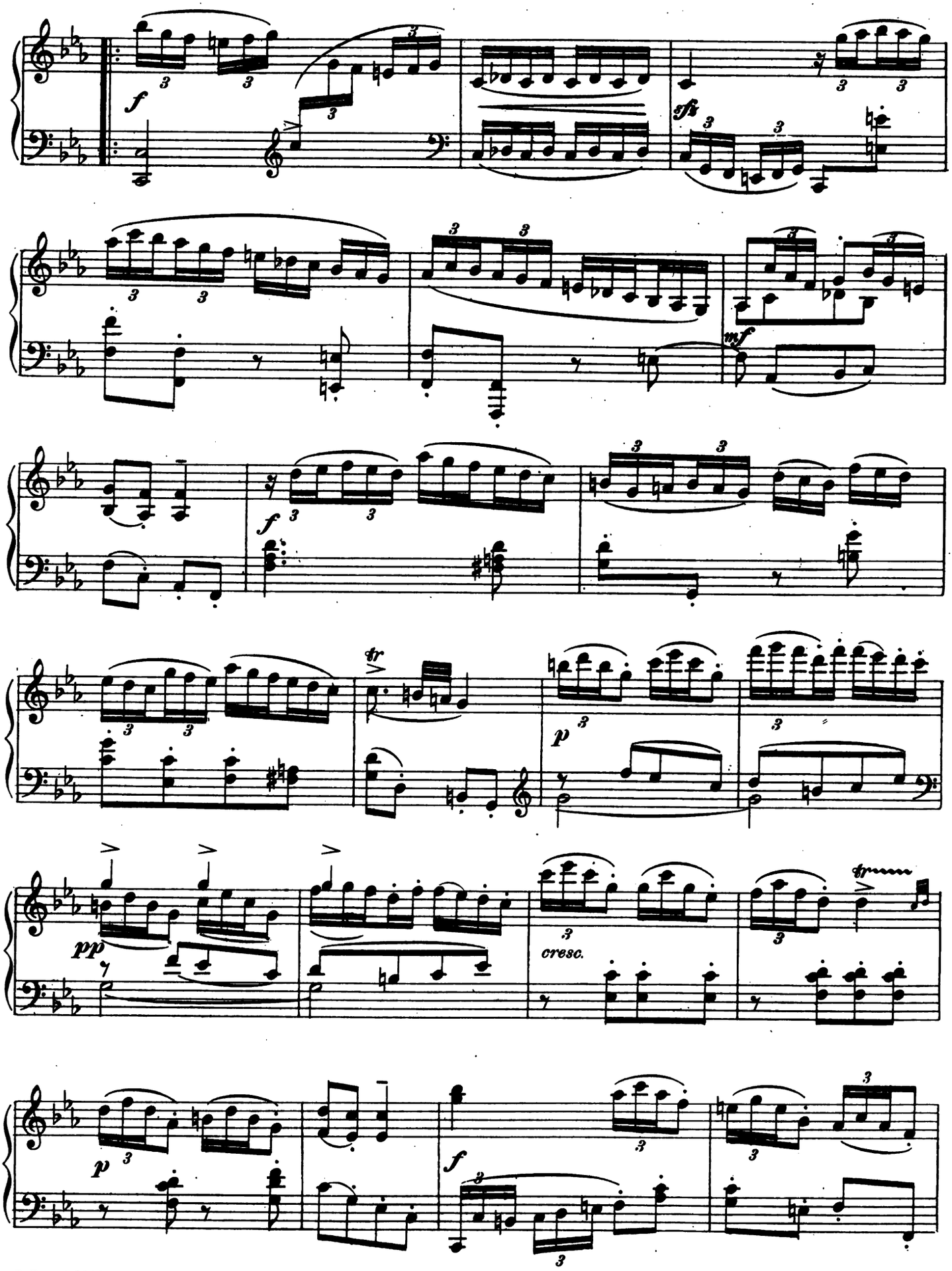
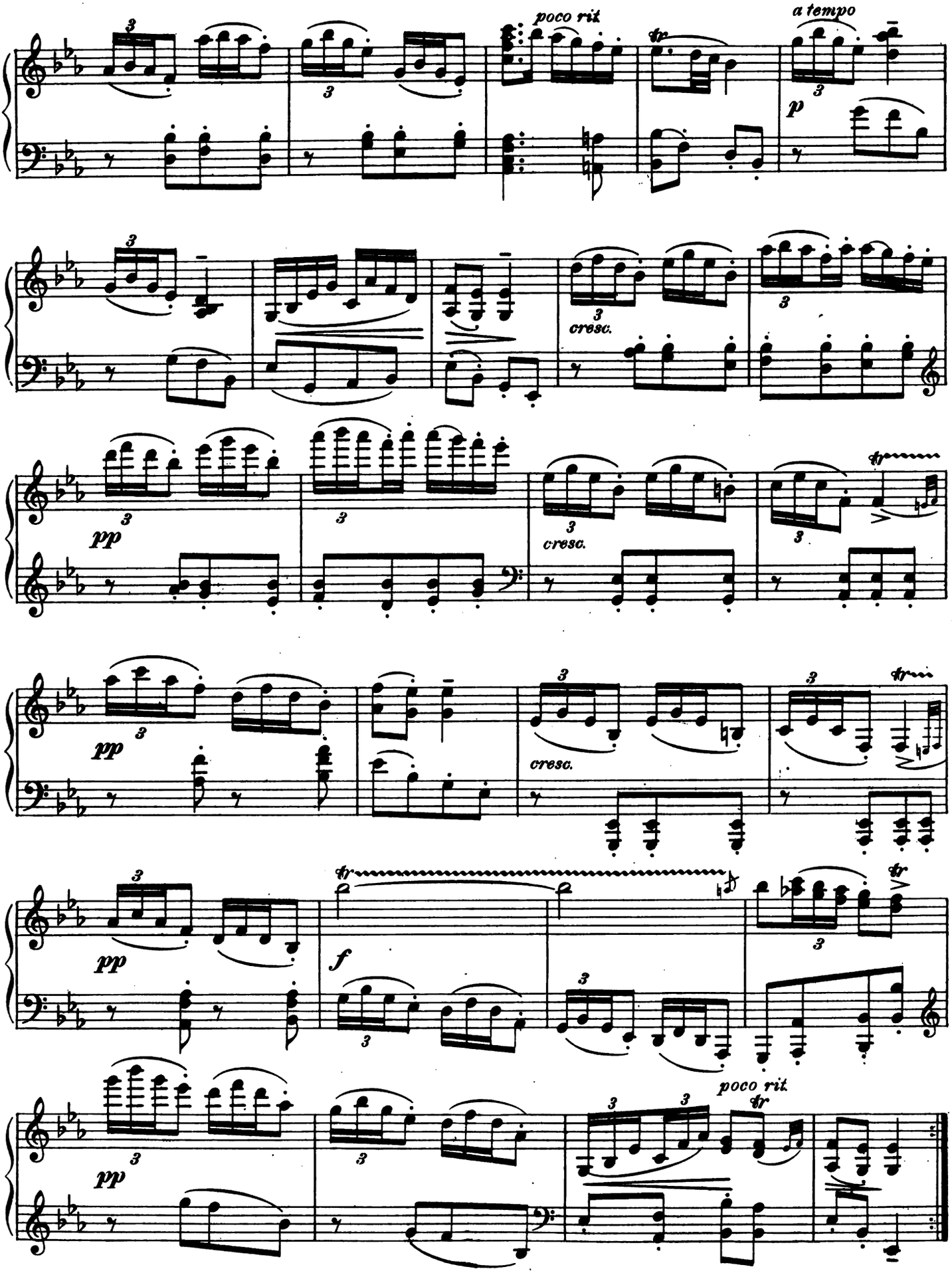

f
sfz
mf
f
tr
p
pp
cresc.
tr
p
f


poco rit.
a tempo
p
cresc.
pp
cresc.
pp
cresc.
pp
f
pp
poco rit.

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